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THE NEW YORK DRAMATIC MIRROR

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JANE KENNARK.

THE MATINEE GIRL.

DAVID BELASCO is a master psychologist. He knows that, given a strong first impression, a vivid last impression and unity throughout the whole, the result is a complete and lasting picture. That is the reason he has triumphed again in The Girl of the Golden West.

As one enter the Belasco Theatre and says sharp things about the wrong seat to the wrong usher she is challenged by the drop curtain, an Aubrey Beardsley sort of scene in brilliant gold and inky black, framed by two charred trunks of giant trees, a vision of a far-shining sea and two slender jutting points between which ripple golden waves. Seeing which, all who have journeyed to unique San Francisco nod and smile and whisper, "The Golden Gate." And while settling into our seats and bestowing impedimenta we hear the soft lilt of old-fashioned airs with a strange, wild motif, and half-forgotten stories of hazard and a daring and grim heroism issue from long unused crannies of memory. Subtly the drop curtain and the orchestra prepare us for the shifting scene of a cabin hanging over a sheer rock, where a narrow path leads to safety or lures to peril, and another of a larger cabin whence light shines red from the windows and issues the sound of dancing, of laughter and of oaths. It is as though we had sailed through the Golden Gate, climbed the Sierras, followed the narrow path, approached the door, rapped and been admitted to the Polka Saloon, when the curtain rises upon the first act. By the same steps David Belasco led us from the electric glare and thousand noises of Broadway to the perfumed silence of Madame Butterfly's wee home in Japan. It is a mental hypodermic injection of atmosphere, harmless and pleasing.

So with no shock of surprise we enter the saloon and meet the Girl and the Stranger and Jack Rance. They are Blanche Bates and Robert Hilliard and Frank Keenan. The others do not matter much. They are atmosphere makers, but the eyes of the mind, sharpened by all their preparation, focus, as it was intended they should, upon the three.

David Belasco provides the Golden West. Blanche Bates amply supplies the Girl. Her role is a composite of the excellence of all her star roles. It contains the tenderness of Madame Butterfly, the daring and passion of Cigarette, the whims and charming unreason of the Darling of the Gods—all stamped with the individuality of Blanche Bates. Robert Hilliard is a manly lover, furnishing much visual excuse for the Girl's sudden flame of fancy. The conjunction of Frank Keenan, actor, and David Belasco, manager, is an admirable one, from which much may be expected. Jack Rance, the gambler, is the beginning of a long series of doubly illuminated roles, we will hope, for dramatic art's sake.

Some flaws we can find that accentuate the general excellence of the Girl and her country. They are no graver, though, than a few verbal incongruities. For instance, the girl saloon keeper, who has acquired her vocabulary in a mining camp and who observes, "He says I have the face of an angel; oh, h—l!" lapses into such little elegances as directing her Indian servant to "serve the coffee," when by all the laws of analogy she should say, "Bring that coffee, d—n you."

The atmosphere which began with the drop curtain and the orchestra continues through the epilogue. The master psychologist closes the series of impressions and binds them with a clasp of gold in the "tag" spoken by Miss Bates:

"Oh, my beautiful West!
Oh, my California!"

It is a liberal education to see J. E. Dodson play Fagin. It made one forget that there is a good deal more of Beerbohm Tree and J. Comyns Carr than Dickens in this Oliver Twist. It made us lose sight now and then that Miss Amelia Bingham is as far from an ideal Nancy Sykes as the East is from the West, or as J. Comyns Carr is from Dickens. It made us ignore for the time the fact that Nancy Sykes of London Streets would not have been so curiously slim of waist as is Amelia Bingham of Broadway, and that the brown frock she wore in the second act is a left-over from the Modern Magdalen of at least four years ago and by the law of association set us to wondering whether the seats at the Bijou are more or less tortuous than those at Proctor's. Fagin made us forget all our troubles. We only recalled when we came home and thought it all over that there is a man in the cast who imitates the execrable Mansfield delivery. If we must imitate, why not imitate a man's best instead of his worst traits? It made us give over the wild hope of writing Agnes Scott a note telling her the story of how one Demosthenes cured an impediment of speech, and eased our wonder that Charles Abbe should invariably read his lines so that only he and the prompter knew what he was saying. Its vividness consoled us for the colorlessness of William Norton's Mr. Brownlow. Mr. Dodson was the play and Edmund Lyons, whose crochety old men are always flawless, was the epilogue.

Mr. Dodson's methods are an object lesson to the careless young actor secure in his good looks, his tailor and "the inspiration of the moment." No map maker ever labored more painfully over infinitesimal red dots and endless black dashes, no etcher dimmed his eyes over his intricate task more toilsomely than this character actor studies to make a part his own. No will o' the wisp fancy that "the inspiration of the moment" will save him ever lures him into the morass of failure. In the days when Mr. Dodson was a young law clerk and went to the Old Bailey every day to carry his employer's green bag he acquired the art of making mental photographs of the queer folk he saw in the picturesque court. That mental photography he still employs. Hiding his scrutiny behind glasses and an air of unconcern, he makes his mental snap shot, takes it home and develops it.

"What," thinks he, "would such a man do under such circumstances? How would he behave if he were angry, if he were in love, if he were beset with creditors, if he were remembered liberally in a will? He is a lethargic man. Therefore he would show jealousy in this way. Or he is a tense, excitable man. He would indicate it thus."

So Mr. Dodson's study becomes for an hour every day a stage whereon he rehearses the characters he has seen that day in all the shades of emotion that may influence and all the gusts of deeper feeling that may sway that individual. It corresponds to "practice writing" or scale exercises. Thus the actor keeps his perception active, his muscles pliant, his art bright from daily use. And when he has a Pierre in The Two Orphans or a Fagin in Oliver Twist Mr. Dodson works it out anew as he would solve a problem in higher mathematics, as exactly and in the end as satisfyingly. For, in his opinion, the study of a part has in it much in common with mathematics. He works it out to its uttermost detail. When the fateful opening night arrives he is not nervous, because he knows to the slightest gesture what he will do. Long ago he was letter perfect. Why should he be nervous?

"I am anxious, yes," he says, "because no one is sure that the public's conception of the part is the same as his. But nervous, no, for I know exactly what I am going to do, which is the only cure I know for stage nervousness."

So in his Fagin there was no evidence of first night nervousness; only the firm touch of the man who is sure of himself and of his art, and who informs his work with what is second only to intelligence, the spirit of one determined to do his best in the least as well as the greatest moments of his performance.

Flossie Crane, of the phenomenal voice, whom Oscar Hammerstein found singing in a saloon at Coney Island at 50 cents an evening, and who rose with comet-like swiftness to being featured in a Broadway Theatre and a salary of $100 a week, has gone back to her former level. Why? It is a story that some members of the profession may ponder with some profit. Flossie Crane considered only the now. She had no thought of the then.

From the squalor of her nomadic singing in the Coney Island saloons Flossie came into an enchanted realm of silk gowns with bewilderingly long trains that reminded her, she said, of peacocks' tails, of applause from kid-gloved hands instead of the pounding of beer glasses upon wooden tables, of smiles at the musician in lieu of leers at the woman, of a hotel suite with bells and elevators and electric lights replacing the five flights up tenement rookery that had been home, of bookings thirty weeks ahead succeeding the uncertainty of next morning's breakfast. Cinderella's transformation was not more complete. Yet after blinking for a time in the dazzling new light Flossie looked about and saw others in possession of that which she desired.

One young woman displayed a pair of dazzling shoulders, seeing which Flossie demanded a gown cut *décolleté*.

"You couldn't carry it well. You haven't learned how to manage your train, and you know you are still miserable in stays," the management reminded her.

Flossie noticed that Anna Fitzhugh wore brilliant jewels. Flossie sent an ill-spelled letter to her manager demanding that she be provided with such jewels as props.

Adele Ritchie, in a serio-comic song, chaffed the audience. Flossie Crane, without warning, stopped her song to make a few Coney Island remarks to the conductor of the orchestra.

If Miss Crane was tired from shopping or sightseeing, she did not appear at the theatre and was indignant if the manager remonstrated. And so it befell, as the story tellers say, that after awhile the manager wearied and concluded that his interest in Miss Crane's earnings did not compensate for the wear and tear upon his nerves caused by his discovery's habits of unexpectedness. And so it further befell that the thirty weeks were canceled, and Flossie Crane is singing again at the old places and her brief and dazzling appearance on Broadway is a wraith of memory.

An inflated cranium, the dizziness following a swift ascent and an unusually acute case of unmanageableness have left Flossie Crane at the point where she began, with the added bitterness of remembering better things and the poignancy of contrast.

"I enjoy your American criticisms. They are so delightfully, startlingly personal, aren't they?" said Mrs. Craigie (John Oliver Hobbs) to the Matinee Girl. "For instance, your man—I can't remember his name—who wrote of my play, The Bishop's Move: 'There was a yellow-haired saphead in it with whom the heroine thought she was in love.' Since there was only one young man in the play with whom any one was supposed to be in love, 'the yellow-haired saphead' must have recognized the picture of himself. Was there an encounter between the critic and the actor next morning? There was not? Then really you must not take your critics seriously. 'A yellow-haired saphead!'" John Oliver threw back her head until her eyes searched the ceiling. "Isn't it droll?" she said.

We were talking of Marie Cahill's anti-ankle showing crusade the other day at luncheon. Aunt Jane said Miss Cahill's action in banishing the twinkling ankle from musical comedy attractions was meet and proper. She said she was sure that Miss Cahill was nice and "ladylike."

My chum, who, when away from her mother, has open-mouthed conviction about everything, said: "Joseph Jefferson believed in showing the ankles."

"How do you know?" demanded Aunt Jane.

"Because an old friend of his told me so. She said he told her this was a God fearing nation. "It has found out that God doesn't like clothes. That's the reason our best people wear so few in the evening."

THE MATINEE GIRL.

LAMBS ENTERTAIN PRINCE LOUIS.

On Monday, Nov. 13, Admiral Prince Louis of Battenberg was entertained by The Lambs at their clubhouse on West Forty-fourth Street. From the moment he entered the clubhouse, just before midnight, the Prince laid all ceremony aside and proved himself a "good fellow" in the American sense of the word. At the banquet in the dining hall the Admiral sat between R. A. C. Smith, chairman of the Committee of Arrangements, and Shepard Greene. In a short speech the Prince declared "This night seems to me the capstone on American hospitality." After another short speech by "Fighting Bob" Evans the company adjourned to the theatre, where the Prince sat in the front row and seemed immensely pleased with the performance. Fred Wright and Farran Soutar gave a sketch burlesquing several of the London managers. Augustus Barratt, William Danforth, and De Wolf Hopper all sang; Victor Herbert played the 'cello, and John Le Hay gave a clever exhibition of ventriloquism. James Beveridge and Edward Abeles played a moral satire written by Shepard Greene and entitled Two Houses of Glass. For a finale Peter F. Dailey sang "Dinah," and a number of gentlemen in dress suits went through all the antics of a Weber and Fields chorus. This remarkable chorus included Joseph Wheelock, Jr., Joseph Herbert, William Hodge, George Leslie, William Burress, Charles Jackson, Raymond Hitchcock, Frederick Perry, Alfred Hickman, Hugh Ward, Clayton White, Vincent Serrano, George Marion, and Frank Doane.

AT THE STROLLERS.

On Thursday afternoon, Nov. 16, there was a large gathering present at the Strollers' Club, the occasion being the first ladies' day of the season. There was no formal entertainment and the guests were received in the theatre and on the stage. Margaret Illington, Ada Lewis, Amelia Bingham, Marie Booth Russell, Clara Bloodgood and the Countess Kursky were among the well-known actresses who presided at the tea table. Robert Cornell Sands and Edward Fales Coward acted as hosts and Prince Alexander of Battenberg was the guest of honor.

☞ Xmas day open at Du Bois, Pa.

SOUTH AFRICA.

Business Not Flourishing—Many Theatres Are Closed—Interesting Chat.

JOHANNESBURG, Oct. 8.

Theatrical business throughout South Africa appears to be at a very low ebb at present, not only in Johannesburg and Cape Town, but more particularly in the provincial towns, where the majority of houses are closed for want of attractions, there not being enough companies in the country to go around. Both Kimberly and Durban were at one time considered good theatrical towns and their theatres were occupied at least nine months in the year by good attractions, but now, although Durban has almost doubled its population during the past five years, its fine theatre is often closed for from six to eight weeks at a time, yet it has been a common occurrence for a first-class Wheeler-Edwardes or Sass-Nelson organization to play a four or five weeks' engagement there to capacity business. In Johannesburg the only places constantly open are His Majesty's (which is controlled by the Wheelers) and the Empire, where vaudeville is presented all the year round. The Standard Theatre has been closed for two weeks and its lessees are advertising vacant dates right up to Christmas, and this is considered the most prosperous playhouse in South Africa. The Gaiety Theatre (always an unlucky house) is now being run by the National Sporting Club, with boxing contests as the attraction and Wallerstein's Yiddish players holding the boards on Sunday nights. The unparalleled depression which is being felt in all lines of business throughout the country is the direct cause of this state of affairs. Many theatrical managers have suffered severe losses in South Africa in recent years and naturally others are afraid to venture. However, the Wheelers appear to have unbounded faith in the South African amusement field, as they contemplate building at least two more theatres, besides holding the option on a new dramatic house now being erected at Cape Town by a powerful syndicate.

After an absence of two months the Wheeler-Edwardes Gaiety company has returned to Johannesburg and is nightly presenting Veronique at His Majesty's to the delight of large and thoroughly enthusiastic audiences. Veronique is a charming comic opera and a lengthy run will no doubt be tallied here, for its story is so pretty and the music so tuneful that few playgoers will be satisfied with a single visit. The opera is admirably rendered by a well-balanced company. The American prima donna, Anna Hickisch, as Lady Agatha (her original part in the London production), Maude Thorne as Veronique, together with Edmund Sherras, George Grundy and Norah Jones, share the musical honors, and Myles Clifton and Victor Gouriet are successful in their efforts to amuse. The mounting and the costuming show lavish expenditure and the large audiences attracted at every performance will no doubt justify its running to the end of the Gaiety company's present season here.

William Haviland will commence his Johannesburg season at His Majesty's on October 30 or thereabouts, Tolstoi's Resurrection being the opening production. The local reputation which this sterling actor earned for himself before the war will insure for him a tremendous reception on his reappearance.

Leonard Rayne and associates have been presenting Hamlet, The Merchant of Venice, Sunday, The Money Makers, Cheer, Boys, Cheer, East Lynne, The Golden Ladder, A Royal Divorce, and A Message from Mars at the Pretoria Opera House, all in the space of a fortnight.

The Wheeler-Edwardes No. 2 Gaiety company is touring the one and two night stands in the vicinity of Johannesburg, presenting The Shop Girl, The Toreador and The Country Girl.

Local playgoers are evincing considerable interest over the forthcoming visit of Mrs. Langtry. She is due to open at His Majesty's early in December.

Since 1894 the Hymans have been the recognized caterers of high-class vaudeville in this part of the world, sparing neither trouble nor expense in their efforts to present the highest salaried attractions for the delectation of their patrons. Besides the enormous sums paid out in salaries, their bills with the Union-Castle Line of steamers and the Central South African railways must run into thousands of dollars annually, for the traveling expenses of artists are paid each way by the firm. The current bill is again notable for its excellence, there not being a single dull act in the entertainment. Those brisk and breezy Americans, Barton and Ashley, top the bill with their laughable sketch, Canal Boat Sal. The pair are a tremendous hit here and they can certainly be classed with the best comedy artists yet seen at the Empire. Carletta, "the human dragon," presents a novel and effective specialty. As a contortionist he is without doubt one of the most remarkable performers now before the public. There is an absence of any uncanny feeling in watching his various feats, although he is made up to represent a hideous monster during the first part of his turn. A very pleasing musical specialty is presented by the Boccaccios Minstrels, a trio of Italian singers and instrumentalists, an act somewhat similar to the Dumonds. The outstanding feature of the Boccaccios' turn is the mandolin solo by Signor Francis, the favorite mandolinist of the Queens of England and Italy. Whalien and West make good and get plenty of laughs with their well-known comedy singing, talking and dancing act, and Ada Martine is a clever English comedienne and a dainty dancer. The holdovers from the last company have all, if possible, increased in popularity. Will H. Fox (Paddy-whisk) is handing out new patter. The Sisters Meredith are singing "Hiawatha" in place of "Laughing Water," and are also scoring heavily with "Every Little Bit Helps." Violet Stockelie sings catchy chorus songs and is a big favorite, and Harry Dent is a first-rate comedian. The Marvellous Marnells Marnitz Troupe of European Acrobats are still creating a furore with several extraordinary feats that are novel, and the bioscope remains a permanent institution.

Grace Cameron, the American singer, will head the new company opening at the Empire October 16, and judging by the immense collection of press notices sent in advance, which I glanced through in Mr. Hyman's office a few nights ago, she must be a great attraction in the States. I hope she will be equally successful in this country. Others opening on the same date are Ferguson and Mack, Ross and Grayson, Winifred Stewart, and Cissie Curlette.

R. G. Knowles has been delivering his lectures at the Cape Town Opera House.

J. M. DOBINSON.

ARNOLD DALY'S CASE POSTPONED.

Magistrate Whitman in the Tombs Court on Nov. 14 heard the people's side in the case of Mrs. Warren's Profession, and then adjourned the matter until Dec. 23. In the meantime he will read the prompt book and decide whether the defendants shall be held for Special Sessions.

Arnold Daly was the only one of the company in court, the others having been told by their lawyer that they did not need to appear.

Daly was paroled pending the production of $500 bail. Magistrate Whitman announced that unless the other defendants were in court on the adjourned date he would issue warrants for their arrest.

QUARANTINE RAISED.

The quarantine in Alabama against New Orleans has been lifted, and the Sergeant Brue company was the first attraction permitted to cross the line after an engagement in the fever district. The College Widow company was quarantined for a week before being allowed to enter Texas.

A DISPUTED PLAY.

Forbes Robertson and Charles Frohman both claim the English rights to The Lion and the Mouse. Robertson says it will be his next production. Frohman says it will not.

REFLECTIONS

Aubrey Boucicault returned last week from a month's visit at Mount Clemens, Mich.

Edna May will sail for London on March 6 to prepare for her appearance at the Vaudeville Theatre in a new musical comedy by Leslie Stuart and Captain Basil Hood.

During the Winter Francis Wilson will appear in New York in a new play. William Collier, who goes on the road after his engagement at the Criterion Theatre, will also return in a new comedy.

Herbert Sleath, the English actor, has retired from the cast of The Squaw Man to fill an engagement with Ellis Jeffreys in London. Campbell Gollan is now playing Earl Keshill.

There was considerable confusion on Monday night, Nov. 13, at the Majestic Theatre caused by the presentation of forged tickets sold on the street.

A daughter was born to Mr. and Mrs. Sanford Le Roy Nelson (Eva Mudge), at their home in Saginaw, Mich., on Aug. 2. The young lady has been named Ruth Gloria.

Marie Doran has an article on Sir Henry Irving in the November number of the *Cascadar*, published by the Church of the Holy Name, New York city.

Olga Nethersole, in response to Queen Alexandra's appeal for aid to relieve the British poor, will donate the proceeds of two special matinees, one in Toronto and one in Montreal. She will present a varied programme, including an act of The Labyrinth, several one-act plays, and a recitation.

Herman A. Sheldon, who has been ill for the past three years, and who will be remembered as a member of the American Theatre Stock company, has been spending a part of the Summer at Zionsville, Ind., a small town near Indianapolis. During the days of the Grand Stock company at the latter place Mr. Sheldon was the character comedian and made many friends there. Since the opening of the present season his Indianapolis friends have been actively engaged in promoting a benefit for him. Lee M. Hoda, of the Valentine Theatre company, has kindly donated the use of the English Opera House for the performance, which will take place Friday, Dec. 8. Mr. Sheldon will give scenes from Rip Van Winkle. Mrs. John T. Brush (Elsie Lombard), Harry Porter and others who have been associated with the stage will take part in the affair, which promises to be very successful. H. P. Lieber, of the H. Lieber Art Company, Indianapolis, is treasurer of the fund.

Adelaide Randall is still playing the role of Miriam in Saul of Tarsus, and has not signed with Holden Brothers.

Richard Kieserling, Jr., musical director, has gone to Denver, Col., to rejoin The Chaperons company, having been with the original Perley production several seasons ago.

Robert B. Mantell has agreed to allow F. F. Proctor to use his play, The Light of Other Days, at the Fifth Avenue Theatre. It was under Mr. Proctor's direction that Mantell became a star.

The first public performance of its twenty-second season will be given by the American Academy of Dramatic Arts Wednesday afternoon, Nov. 22, at the Empire Theatre, when four one-act plays by American writers will be presented for the first time, as follows: The Pipers Pay, by Margaret Cameron; Images of the Mind, by Frederick Solger; The Best Man Wins, by Anna Wynne, and Tidings from Yorktown, by Stacey Hutchings.

Josef Hoffman, the pianist, and Mrs. Marie Eustis were married at Aix-les-Bains, France, three weeks ago. Their engagement was announced last Summer but the marriage was not to have taken place until Spring.

Charlotte Walker made her first appearance as Claudia in The Prince Chap on Monday, Nov. 20, replacing Maude White.

Edna Aug, who has closed her starring tour in A Four-Leaf Clover, is to appear with Peter F. Dailey in The Press Agent, which opens at Lew Fields' Theatre on Nov. 27.

Francis E. Leupp, the Indian commissioner, who permitted Baco White, a Ute Indian, to accept the role of interpreter which is playing in The Squaw Man, attended the performance of the piece at Wallack's Theatre on Thursday, Nov. 16.

The University of Pennsylvania football team has engaged four lower and two upper boxes for the performance of Happyland on Saturday evening, Nov. 25. The theatre will be decorated with the university colors.

On Sunday afternoon, Nov. 19, the Ascot Club gave a dance at the Murray Hill Lyceum.

Ida Conquest is to be William Collier's leading woman on his revival of On the Quiet at the Criterion Theatre on Monday, Nov. 27.

On Friday evening, Nov. 17, ten senior officers of the English fleet and an equal number from the American fleet attended the performance of Moonshine at the Liberty Theatre as guests of Surgeon Crandall, U. S. N.

Maude White, the original Claudia of The Prince Chap company, who had several conferences with the British author during his recent visit to New York, has written for one of the magazines an article entitled "Hall Caine, Ideal and Real."

On Monday evening, Nov. 20, Eddie Foy introduced a new song, entitled "I Would Like to Know," in The Earl and the Girl at the Casino.

During the first day of the sale of tickets for the grand opera more than $5,000 was taken in at the box-office in addition to checks and drafts. On the sidewalk speculators asked $100 for two orchestra seats on Monday, Nov. 20, the opening night.

In the Spring Florence Roberts is to make her New York debut. The play or plays in which she will appear have not yet been decided upon.

Manager Charles H. Greene has engaged Margaret Evans for the leading part in Marching through Georgia, which will return to New York for its second visit this season early in the new year.

The contract between Charles A. Mason, of Mason and Mason, with his managers, Broadhurst and Currie, expires at the end of this season and may not be renewed, as Mr. Mason has a flattering offer to appear in vaudeville.

J. C. Brocolini, several years ago a prominent singer in English opera, is manager of the Laura Millard Opera company, now touring the South in The Geisha.

Mildred Hyland is now playing the title-role in The Child Wife and finds the part of Nellie a very congenial one.

Mrs. Leigh Allen (Lucia Arnold) presented her husband with a baby girl on Nov. 14.

Frank Oakes Rose has returned to the city, having closed a season of twenty-six weeks, traveling over 8,500 miles with Pain's Last Days of Pompeii company.

The Lucky Miss Dean, a comedy which is playing in London at the Haymarket Theatre, will succeed The Man on the Box at the Madison Square Theatre, the local production being directed by James Deicher, of the Casino at Asbury Park, who has obtained the American rights of the piece. Henri De Vries, a Dutch actor, will appear in a curtain-raiser preceding The Lucky Miss Dean, a one-act play entitled A Case of Arson, in which he himself represents all the different characters.

Taurino Parvis, a member of the Metropolitan Opera company, and Gladys De Lorne, of the opera school, were married at the Church of the Transfiguration, New York city, on Nov. 11, by the Rev. Dr. George C. Houghton.

AT THE THEATRES

To be reviewed next week:

THE LION AND THE MOUSE.....Lyceum
THE MARRIAGE OF WILLIAM ASHE..Garrick
BEN GREET'S PLAYERS....Mendelssohn Hall
LIEUTENANT DICK, U. S. A.....Murray Hill
LURED FROM HOME.....Thalia

Belasco—The Girl of the Golden West.

Play in three acts and an epilogde by David Belasco. Produced Nov. 14.

The Girl	Blanche Bates
Wowkle	Harriet Stirling
Dick Johnson	Robert Hilliard
Jack Rance	Frank Keenan
Sonora Slim	John W. Cope
Trinidad Joe	James Kirkwood
Nick	Thomas J. McGrane
The Sidney Duck	Horace James
Jim Larkens	Fred Maxwell
"Happy" Halliday	Richard Hoyer
"Hanocome" Charlie	Clifford Hippie
Deputy Sheriff	T. Hayes Hunter
Billy Jackrabbit	J. H. Benrimo
Ashby	J. Al. Sawtelle
Jose Castro	Roberto Deshon
Rider of the Pony Express	Lowell Sherman
Jake Wallace	Ed A. Taster
Bucking Billy	A. M. Beattie
The Lookout	Fred Sidney
A Faro Dealer	William Wild
The Ridge Boy	Ira M. Flick
Joe	H. L. Wilson
Concertina Player	Ignazio Biondi

"They struggled, laughed, gambled, cursed, killed, loved and worked out their strange destinies in a manner incredible to us of to-day. Of one thing only are we sure—they lived!"

"My mountains, I'm leaving you! Oh, my lovely West! Oh, my California!"

These are the keys to David Belasco's melodrama. The one is to the life of the Girl; the other to her soul.

At the foot of Cloudy Mountain, in the gold days of '49, there was a mining camp saloon kept by Minnie Schmidt, descendant of a saloon keeper and gambler who had moved from the then rugged Missouri to the more rugged California. Like all the other strange people of the strange country Minnie had lost her name in the vastness of the hills and the rigor of the life, and was known simply as the Girl—the Girl who doled whiskey to the men, kept order in the dance hall, acted as their banker, their social mentor, their schoolmistress. Reared to the customs—as a child she had played under the faro table and had stolen chips for candy—the Girl carried the rough exterior of the people about her. Only a trip to Monterey and Sacramento had given her an idea of some other life, and of some other people who carried a different exterior. "Sacramento Shrimps," the Sheriff called them.

The Sheriff loved her. All of the boys of the camp loved her, the only white woman in the region. They revered her and guarded her with the same care with which she guarded their money. The Sheriff, Jack Rance, proposed to her. "My wife in New Orleans won't know," he said when the Girl refused him. His ethics were based on not being found out. The Girl's decision was based on logic. She refused him because she did not love him.

One night Dick Johnson, a stranger, came into the camp and proved to be a man the Girl had met on the road to Monterey. He was different from the men of Cloudy Mountain. The Girl found him full of new subjects, of subjects she had dreamed, but had never heard put into words. He remained with her while the boys followed the Sheriff and the Wells-Fargo agent in search of the road agent, Ramerrez. She told him about the boys' money and showed him the keg that served as a safe. "If a road agent came," she explained, "the boys say I would offer him a drink and a smile and he would treat me like a lady."

She invited Johnson to her cabin up the mountain side, where she might learn more of the reality of her dreams. When he went to look after his horse she thought of what he had told her. "He said I had the face of an angel," she said. "Oh, hell!"

The posse did not capture Ramerrez, but they strung up two suspicious looking greasers.

In the cabin on the mountain slope the Girl received the stranger with all the hospitality she could muster. She learned the meaning of love and gave him her first kiss to the crash of a mountain blizzard that burst in at the door and windows and blocked the path with snow. She learned that "we always may be what we might have been."

The stranger could not leave the cabin, its door banked with drifting snow, and accepted the shelter the Girl offered him—her curtained bed—while she lay down in front of the fire. The posse came. They had tracked Ramerrez by his horse and had followed him until the blizzard spoiled the trail. Nick, the bartender, found a half-smoked cigar on the floor, but he did not tell. "Let's get out of here, boys," said Sonora Slim, "and let the Girl get some sleep."

When they had gone the Girl drove from her cabin the road agent Ramerrez. Filled with horror—she had given him her first kiss—she hurled at him the rough invective her life had taught her, until a shot outside brought back her love in a sweeping torrent, and she opened the door to him again and hid him, wounded, in the loft. The Sheriff came. He had seen a black figure against the snow and had fired at it. Almost convinced that whoever he had shot had fallen outside, his love for the Girl overpowered him, and he forced his kisses upon her. Drops of blood falling through warped boards of the loft changed him into a Sheriff again. Ramerrez came down, lumbering, fainting. The Girl's appeals could not move the Sheriff. "I'm talking to Jack Rance, gambler, now," said the Girl, when she proposed that they play a hand of poker, with her love and the road agent as the stakes. The Girl won the first hand, the Sheriff the second; at the third, by a ruse, the Girl drew a winning hand from her dress and gained the stake.

But Ramerrez was captured again, this time by Ashby, the Wells-Fargo agent, and brought back to the camp, so that every one knew Jack Rance had lied when he said he had killed the man. The boys were men enough to give the prisoner one more chance to see the Girl, and what they heard when that interview took place made them big enough to give him another chance to escape.

Across the desert, eastward, the Girl and the road agent went together, to be "what they might have been."

With the same master-artist touch that dressed The Darling of the Gods and Du Barry, Mr. Belasco has realized the picturesque possibilities of the Western mining camp. At the rise of the curtain the home of the Girl is shown, perched on the mountain side. The canvas moves upward, exhibiting the steep, dangerous path that leads down to the Polka Saloon at the foot of the hill. Then the interior of the saloon is seen, with the types of men and their way of living. The second act shows the interior of the Girl's cabin, where infinite care in details is evident. The blizzard in this act is completely realistic in the impression of wind and cold it gives. The third act, showing the dance room of the Polka, is simple, scenically. The horse-play of the Girl's "academy," however, is out of keeping with the spirit of the play. The epilogue, which is necessarily anticlimatic and useless constructively, is given with a typical Belasco setting—the edge of the mountain-fringed desert half shrouded in a gray mist.

The same sort of skill that made the pictures has succeeded in making time-worn melodramatic incidents into episodes filled with vitality and in giving to well-remembered theatric characters humanity and new characteristics.

But the play is made as much by the acting as by the writing and setting. Passing the credit due the stage management, the individual work of the company is almost beyond criticism. Blanche Bates gave to the character of the Girl breadth, variety, strength and a soul. She portrayed a character without vice and without sophistry, free, wild and impassioned, and throughout did it tremendously. She satisfied the severest exaction of the role, so full of exactions.

Robert Hilliard played the part of Dick Johnson with confidence and skill, but his work lacked the vitality it should have had. He was vigorous enough and in several scenes moved into the picture completely, but he failed to afford the satisfaction that followed Miss Bates' acting. His role, however, offered as many difficulties as that of his companion.

Frank Keenan as the Sheriff showed an artistic quality that gave to the part a strength and meaning far deeper and more potent than the lines allowed it. John W. Cope as Sonora Slim played breezily and naturally. Thomas J. McGrane as Nick, the bartender, repressed a natural tendency to overdo the pathos and comedy of the part and satisfied. Harriet Stirling as Wowkle, the squaw of Billy Jackrabbit, played by J. H. Benrimo, made much of a disagreeable character. Mr. Benrimo also found opportunities in his role. Roberto Deshon deserves much credit for his clear-cut work in the small part of José Castro, one of Ramerrez's band, and J. Al. Sawtelle made the character of Ashby, the Wells-Fargo messenger, prominent. Horace James as the Sidney Duck, a cheating faro dealer, also came in for praise. The smaller roles were filled in keeping with the more important characters.

Knickerbocker—Twelfth Night.

Comedy in five acts by William Shakespeare. Revived Nov. 13.

Orsino	Frederick Lewis
Sebastian	Fred Eric
Antonio	W. H. Crompton
A Sea Captain	William Harris
Valentine	Frank Kingdon
Curio	Pedro De Cordoba
Sir Toby Belch	Rowland Buckstone
Sir Andrew Aguecheek	Malcolm Bradley
Malvolio	E. H. Sothern
Fabian	T. L. Coleman
Feste	Frank Reicher
A Priest	Edson R. Miles
Olivia	Alice Harrington
Viola	Julia Marlowe
Maria	Millicent McLaughlin

The Sothern-Marlowe production of Twelfth Night, so far as the two stars and the general aspect of the performance are concerned, merits such unstinted praise as the critic seldom ventures to award. If there is one essential fault to be found it is that the comedy of the more farcical roles was refined to such a degree of eminent respectability that it lost a considerable portion of its heartiness.

Just as some social functions become monotonous through an excess of good breeding, so some theatrical presentations offend by too consistent an adherence to all the niceties of propriety. When we see Malvolio transformed into the gentleman he must have been to hold a position of such trust and esteem in the employ of Olivia we are delighted, and we marvel that Sothern should be the first modern actor since Henry Irving to treat the role with such dignity; but when Maria, and the clown, and even Sir Toby—to a less extent—become sticklers for the conventions of good society one merely wonders what has occurred to dampen their spirits. High comedy can easily grow tedious without an occasional dash of wholesome farce, if only for the sake of contrast. Even Antonio had lost every characteristic of the rough old sea-dog and politely refused to rant—as a mariner could and should—when, mistaking Viola for Sebastian, he believed himself to have been robbed and betrayed; and Feste, fool though he was by profession, had no intention of making a fool of himself. In other words, certain parts were more or less obnoxiously in "good taste." With regard to scenery, costuming and stage management little can be said except in the reiteration of praise.

Viola has probably never been so poetically clad as in Julia Marlowe's garments of white and gold. The most singular departure from what we are used to in the way of stage setting was that scene in the last act where Feste, Maria and Sir Toby amuse themselves at the expense of Malvolio, who is imprisoned owing to his supposed madness. The scene, instead of showing the courtyard with an opening to suggest the entrance of Malvolio's dungeon, represented the dungeon itself with the poor steward in chains. The jesters appeared indistinctly in the rear at an elevated aperture, peering downward into the cell. The effect of this arrangement is to nullify the fun of the situation and to emphasize the pathos of Malvolio's position to such a degree that the scene is more tragic than comical.

Although the Viola of real life, in spite of her romantic disposition, presumably had a keen sense of humor, Julia Marlowe's poetic and subtle impersonation is so charming that no one has the heart to question her interpretation. In endeavoring to pronounce a coldly impartial judgment it might be fair to say that if Viola Allen had a tendency to be too jolly Julia Marlowe errs a bit in the opposite direction of being too pathetic. Yet she comes so close to the ideal that quarreling with her presentation is as futile as arguing the precise way in which an angel should wear her halo. Her rendition of the romantic and pathetic passages, such as the glorious rhapsody beginning, "Build me a willow cabin at your gate," was perfect, if human art can ever hope to be. Her emotional temperament, her liquid voice, her romantic intonation and her physical beauty gave these speeches a glamour that added even to the sublime poetry of William Shakespeare. And yet one wonders whether Shakespeare's Viola should not be a trifle more mischievous and a trifle less sentimental when she says, "I am all the daughters of my father's house and all the brothers, too."

As has already been intimated, Sothern's Malvolio deserves almost the same commendation as Marlowe's Viola. The difference between Sothern's possible talent for tragedy and his indisputable genius for high comedy has never been more clearly exemplified than by his failure as Shylock, only a week ago, and his success as Malvolio. There is not more distance between the characters of the patriarchal Jew and the egotistical Gentile than between the relative values of the two impersonations. It is simple to make an audience laugh by a superfluity of burlesque gestures and grimaces, but when people chuckle quietly, so to speak, simply at the expression of a man's back, that man is an artist. Sothern had scarcely a trace of that preposterous strut so commonly associated with the character of the steward, but there was an indescribable complacency in his bearing that was infinitely more ludicrous. Even in the cross-gartered scene he never quite lost that sense of inherent superiority to the other dependents of the household. When Olivia beat her hurried retreat he solemnly stood on one leg and raised the other that her last glimpse might be of those precious yellow stockings. In his final exit, instead of going off in a fury of undignified rage and vituperation, he marched out of the room with a stateliness that quite explained Olivia's respect for the man.

Frederick Lewis as Orsino, the Duke, left an impression that was mainly negative, as did Alice Harrington in the role of Olivia. Millicent McLaughlin in the part of Maria clearly proved that, if she has a talent, it is not for farce-comedy. Both sea captains, W. H. Crompton and William Harris, were restrained. One cannot help feeling that Rowland Buckstone's Toby Belch might have been thoroughly good had he been more ably supported by Malcolm Bradley as Sir Andrew and by a truly spirited Maria. As it was, he had to take largely upon his own broad shoulders the burden that should have been shared by his fellow conspirators, and though the carousal scene fell somewhat flat, he gained headway as he progressed until the duel smacked of just that uproarious fun that belongs to it. T. L. Coleman as Fabian lent the old roisterer a helping hand with hearty good grace, but Frank Reicher's only excuse for being assigned to the role of Feste was his voice. And it seems strange at that to hear a clown singing a deep baritone in place of the customary tenor. During this series of Shakespearean performances Fred Eric has repeatedly distinguished himself, and his Sebastian confirmed the favorable impression he had already made. There is a gentlemanliness in his carriage and a masculine graciousness about his personality that carries to the furthest corner of the house without a shadow of exertion. Frank Kingdon, Pedro de Cordoba, and Edson Miles, respectively Valentine, Curio, and the priest, acquitted themselves creditably.

Garden—Macbeth.

Tragedy in five acts, by William Shakespeare. Revived Nov. 13.

Macbeth	Robert B. Mantell
Macduff	Harry Leighton
Duncan	Giles Shine
Malcolm	Arthur Ebbets
Donalbain	George Gould
Banquo	Guy Lindsley
Lennox	Duvose Parmer
Ross	Gordon Burby
Seyton	Franklin Bendtsen
A Sergeant	Hamilton R. Mott
A Porter	Edwin Foss
First Officer	Charles Keene
Doctor	George Lawrence
Fleance	Lorraine Frost
First Murderer	Thomas Lear
Second Murderer	Lawrence Krey
Second Officer	Howard Bahtz
First Witch	Emily Dodd
Second Witch	Belle Theodore
Third Witch	Walter Campbell
First Apparition	Edwin Mack
Second Apparition	Lela Frost
Third Apparition	Lorraine Frost
Lady Macbeth	Marie Booth Russell
Gentleman	Josephine McCallum

Was it significant of the tenor of the play that Robert Mantell opened his revival of Shakespeare's Macbeth on the thirteenth day of the month? That he did it was a fact. But it may be recorded that the rendering of the play was not as unfortunate as the traditional "day of ill luck" might suggest.

Courage, not of his "own convictions," but of his artistic conceptions, is one of the first requirements of the actor to-day. This Mr. Mantell certainly had in daring to present this tragedy, which shows such a record of interpreters. First played by Burbage, friend of Shakespeare; made famous by Betterton in the time of Queen Anne; favored by David Garrick, who was followed closely, though not in acting, but in historical setting, by Charles Macklin, the first great Shylock. John Philip Kemble was well known in the part, so also was W. C. Macready. Later Edwin Booth and Henry Irving both lent their art to further the name of literature's greatest tragedy. It is not to be wondered at that after such a record one finds an overcritical audience assembled to witness any revival of the play. That Mr. Mantell felt this critically overcharged atmosphere was evident in his acting by a certain detached attention from the part in minor moments. His interpretation of the part was, however, unique in certain readings of the lines, and in what he omitted. Instead of a wild, daring, rampant Macbeth, cowed but momentarily by the terrors of the frightful consciousness of hidden guilt, was portrayed an ever nervous, ever fearing king. Into the most boastful speeches and acts Mantell read terror, both of the living and of the dead. In his make-up Mantell copied the hideous mess of Macbeth's soul, giving the part all its terrible gruesomeness of appearance as well as presentation.

Marie Booth Russell rendered a most scheming, almost sly, Lady Macbeth, which latter quality unfortunately lost to the part much of haughty stateliness of purpose historically attributed it. This new interpretation, though losing strength in one way, brought the terrible queen down to the almost "catish" attitude best understood by the modern mind, more used in woman to petty selfness than to awful intrigue, inartistic though it be declared, pleasing it ever will be to detect the human being beneath the mask of actor. So the audience found the note of womanly love for Macbeth as portrayed by Miss Russell the reason for the vigilant watchfulness of her lord rather than the preservation of his position in order to sustain her own which has been so often the interpretation given Lady Macbeth's attitude. Though incompatible with the character it was suggestive of Miss Russell as a woman—and after all it is often the human rather than the artistic which pleases.

Very good work as Macduff was done by Harry Leighton. In Act IV., when the distracted Macduff hears of the murder of "all his pretty chickens," his simulated grief is best described by Shakespeare's words, he felt it "as a man," and the applause he won was as merited as it was hearty. His work through the entire production was a decided advance on any of his preceding impersonations.

Arthur Ebbets won sympathy for the banished son of Duncan, Malcolm, and the approval of the audience for his work in that part.

The entire company worked hard and won all the "laurels of appreciation" they received.

The appointments were good, denoting careful study of the particular period in which they were enacted. One suggestion might be profitably taken, however, from the Elizabethan dramatic rendering—that of using music in keeping with the play, not alone during the performance but in intermission. It hardly seems to the preservation of the ancient atmosphere to offer music from such recent productions as The Prince of Pilsen.

This week Mr. Mantell will alternate Othello and Richelieu, reserving his production of King Lear until next week.

Mendelssohn Hall—The Greet Company.

It is so interesting and educational a thing to witness Shakespeare's Macbeth played without scenery according to the Elizabethan custom that one regrets to see the acting done in such a mediocre fashion. If a company such as the Ben Greet Players can hold the attention for the greater part of three long hours and force us to appreciate the poetry as we can never appreciate it when distracted by the splendors of a modern stage equipment it seems as though really competent artists might by such performances accomplish marvels for the encouragement of popular interest in English classics. Ben Greet prints a list of the *dramatis personnæ*, and he also prints the names of the players, but the two lists bear no relation one to the other. This appears to be a unique idea until one has seen the company produce Macbeth. Then the conclusion is obvious that the manager may have more method than modesty in his plan, for he thus succeeds in muzzling the critic so far as the personal value of individual criticism is concerned.

Mr. Greet advertised that he would present the entire Shakespearean text, and he was even better than his word, inasmuch as he included those parts which practically all the critics have agreed to consider interpolations. His ambition is noteworthy more for its amplitude than its scholarship. This is not said in reference to such disputed passages as the scene of the drunken porter, a scene in which most judges think they recognize Shakespearean characteristics, but in regard to the superfluous dancing of the witches and the absurd, rhyming speeches of Middleton's Hecate. The introduction of the two fantastic songs has not a bad effect and is permissible enough, since the programme explicitly states that the words are from Middleton's play of The Witch, and that the original music having been lost Arnold Dolmetsch has composed new settings. In fact, Mr. Dolmetsch by the way in which he has selected those old Scotch airs and reproduced them on ancient instruments has proved himself almost as much antiquarian as musician. Banquo's ghost was actually made to appear white and "blood boltered," and the seance was ingeniously arranged so far as stage management counts for anything in the scale against common sense. On his first entrance the spectre appeared from the left of the stage and sat down in Macbeth's chair while he was addressing his guests. The second time the spirit entered from the right and was lost among the lords and ladies until the proper moment for him to materialize, and he vanished in due season by the same ordinary ruse of concealing himself in the crowd. Nothing so conclusively shows that this ghost, like the dagger, should be purely a phantom of the mind as once seeing him visualized. With the ghost before them it is much more difficult for the audience to believe that the other people on the stage do not see him than it is for them to credit the murderer with being haunted by an invisible apparition. The lack of scenery did not seriously interfere with the realism except in one or two instances, notably that scene of the last act wherein the troops parade onto the stage with their little Christmas trees. On the whole the military effects were very convincing and very Scottish. Mr. Greet must be commended for obtaining a Scotch atmosphere by the simple means of bagpipes and plaids.

One can only say of this Lady Macbeth that her performance was lamentable. This is a severe verdict, but it is rendered after mature deliberation, being tainted with no malice and no unwillingness to see redeeming qualities that did not appear. Macbeth was better than his royal spouse, for he undeniably reproduced something of his character's mysticism, yet he continually slipped up on his lines and many of his readings were scarcely intelligent. Macduff was too bombastic in the weak parts and too weak at the tense moments. For instance, his despair on hearing of his wife's murder was altogether trivial. Banquo, on the contrary, was admirably acted. This player managed to present a man whose gentleness was as touching as his simple-hearted loyalty was above reproach. Malcolm also was played with unaccustomed masculinity, and Old Siward rendered that soldierly speech over the dead body of his son with splendid sincerity. The factious porter would have been much more acceptable had his elocution been more audible and his intoxication less grotesque. Macduff's son was somewhat older than he is generally represented as being, and consequently his questions and jokes were less supernaturally precocious. The audience was respectfully attentive, but it must be admitted that "to-morrow and to-morrow and to-morrow" seemed to be approaching at even a more funereal gait than the average pace of passing time.

Irving Place—Young Heidelberg.

Operetta in two acts. Book by L. Krenn and C. Lindau. Music by Carl Millöcker. Produced Nov. 14.

Der Furst	Gustav v. Seyffertitz
Prinz Erich	Curt Weber
Eri-Prinzessin Irene	Mariesa Verena
Baronesse von Kaltenbach	Anna Sanders
von Fitzleben	Otto Meyer
General von Basedow	Max Hansler
Mobius	Rudolf Koch
Leutenant v. Vogel	Lina Abarbanell
Hnase	Hermann Gerold
Mopped	Willy Frey
Langham	Arthur Bauer
Knorr	Arthur Bogdan
Melzer	Otto Bodecker
Strumpf	Edmund Lowe
Kathe	Georgine Neuendorff
Liese	Jo Heggi
Hoefelmann	Carl Knaack
Caspar	Franz Erlau
Annie	Stefanie Angelo
Marel	Dolores Peters
Barble	Anita Herbert
Grete	Erna Bruhn
The Burgomaster	Heinrich Habrich
Muller	Louis Koch
Johann	Jacques Lurian
A Child	Olga v. Bodenhausen

Young Heidelberg, an operatic sequel to the popular Old Heidelberg, was successfully produced for the first time in America at the Irving Place Theatre last Tuesday night. The book, by L. Krenn and C. Lindau, is amusing enough, though not particularly original. There is not much of it, but its slightness awakens no regret in the presence of a plentitude of good music. As a specimen of the sort of humor employed the situation in the second act, where a near-sighted old general makes a manual investigation to determine whether the servant of one of his officers is, as he suspects, a woman in disguise, may be cited. This bit brought down the house. For the score, which is by Carl Millöcker, the composer of the Beggar Student, there can be only words of praise. Musically the opera is a gem. It would be a difficult matter to decide which of the many songs is prettiest. By not a few auditors the palm would probably be awarded to a duet in the first act, sung by the old Prince and Käthe at their meeting after the passage of many years. Into this song Gustav von Seyffertitz and Georgine Neuendorff infused so much tenderness and sincerity that a well-nigh irresistible appeal was made to the feelings of the audience. The waltz songs are all smooth and melodious, particularly the one at the end of the first act, sung by Lina Abarbanell and Curt Weber, and the Prince's ditty in the second act, in which he enlarges on his amours and comes to the conclusion that the girl to marry is the one who knows how to kiss best. The duet between Prince Erich and Princess Irene in the second act rises to a high plane of excellence. The several march tunes are all catchy and tuneful.

The time of the operetta is thirty years after the student days of the Carl Heinrich of Old Heidelberg. His son, Prince Erich, is now matriculated at the university. Erich's bosom friend and inseparable companion is Lieutenant von Vogel, a dashing young blade, who is everybody's friend. To them comes Carl Heinrich with the news that he has decided on a marriage between his son and a certain Princess Irene, whom the son has never seen. The old Prince renews his acquaintance with Käthe, his sweetheart of many years ago, now landlady of the inn where he spent so many sweet hours. She is assisted by her niece, Liese, beloved of Strumpf, the boots of the establishment. Erich receives orders to go to the military manœuvres at Hollstadt, there to meet his future bride. His father further directs him to assume the name of von Vogel during his visit. The young Prince has an appointment with a fair unknown, which will prevent his going immediately to the manœuvres. He willingly agrees to von Vogel's going in his stead, while he keeps his tryst. The Lieutenant is mistaken by the commanding general at Hollstadt for Erich, whose visit under the name of von Vogel he is expecting. The Lieutenant's position becomes most embarrassing. His feelings may be imagined when, much against his will, he is obliged to meet Princess Irene. At last Erich, whose inamorata has not kept her appointment, turns up. This inamorata is no other than the Princess, as Erich discovers, much to his surprise and delight. The operetta closes with the betrothal of the royal pair.

Lina Abarbanell strengthened the excellent impression she made in Spring Breezes. She acted the part of von Vogel with ease and spirit, and she sang charmingly. She wore the Lieutenant's uniform as if to the manner born, without a trace of self-consciousness. Curt Weber as Prince Erich used his really good tenor voice to the greatest advantage. Gustav von Seyffertitz was a dignified Carl Heinrich, with a make-up that, but for his voice, would have disguised him completely. His singing was characterized by a splendid enunciation. Mariesa Verena as Princess Irene sang the duet with Erich very well indeed. Jo Heggi was Liese. She looked handsome and ably seconded the efforts of Edmund Löwe as Strumpf, who can always be relied upon to extract every ounce of humor from his part. Max Hänseler did a comical old general inimitably. The chorus sang well and the orchestra was led in masterly fashion by Herr Bryk.

Harlem Opera House—E. S. Willard.

DAVID GARRICK.

E. S. Willard inaugurated his short New York season at the Harlem Opera House on Nov. 13 by a revival of David Garrick, in which he has been seen several times in New York. His individual work is sufficient to put vitality into the rather inane and fantastic Robertson version of Garrick's love, and the support of an adequate company made the play a pleasing entertainment. Mr. Willard's portrayal of the gentleman actor compels the character to stand out as clearly as a white figure against a black background. He plays the gentleman throughout, even in the horse-play of the drunken scene. To the final act he gives evidence of repressed strength that robs the lines of their preachiness.

H. Barfoot as Simon Ingot played the role of the boorish merchant father with considerable skill, but not much evidence of sympathy. Alice Lonnon was pretty and pleasant as Ada Ingot, the love-sick heroine. Ernest Stallord gave evi-

(Continued on page 16.)

THE MATINEE GIRL

DAVID BELASCO is a master psychologist. He knows that, given a strong first impression, a vivid last impression and unity throughout the whole, the result is a complete and lasting picture. That is the reason he has triumphed again in The Girl of the Golden West.

As one enter the Belasco Theatre and says sharp things about the wrong seat to the wrong usher she is challenged by the drop curtain, an Aubrey Beardsley sort of scene in brilliant gold and inky black, framed by two charred trunks of giant trees, a vision of a far-shining sea and two slender jutting points between which ripple golden waves. Seeing which, all who have journeyed to unique San Francisco nod and smile and whisper, "The Golden Gate." And while settling into our seats and bestowing impedimenta we hear the soft lilt of old-fashioned airs with a strange, wild motif, and half-forgotten stories of hazard and a daring and grim heroism issue from long unused crannies of memory. Subtly the drop curtain and the orchestra prepare us for the shifting scene of a cabin hanging over a sheer rock, where a narrow path leads to safety or lures to peril, and another of a larger cabin whence light shines red from the windows and issues the sound of dancing, of laughter and of oaths. It is as though we had sailed through the Golden Gate, climbed the Sierras, followed the narrow path, approached the door, rapped and been admitted to the Polka Saloon, when the curtain rises upon the first act. By the same steps David Belasco led us from the electric glare and thousand noises of Broadway to the perfumed silence of Madame Butterfly's wee home in Japan. It is a mental hypodermic injection of atmosphere, harmless and pleasing.

So with no shock of surprise we enter the saloon and meet the Girl and the Stranger and Jack Rance. They are Blanche Bates and Robert Hilliard and Frank Keenan. The others do not matter much. They are atmosphere makers, but the eyes of the mind, sharpened by all their preparation, focus, as it was intended they should, upon the three.

David Belasco provides the Golden West. Blanche Bates amply supplies the Girl. Her role is a composite of the excellence of all her star roles. It contains the tenderness of Madame Butterfly, the daring and passion of Cigarette, the whims and charming unreason of the Darling of the Gods—all stamped with the individuality of Blanche Bates. Robert Hilliard is a manly lover, furnishing much visual excuse for the Girl's sudden flame of fancy. The conjunction of Frank Keenan, actor, and David Belasco, manager, is an admirable one, from which much may be expected. Jack Rance, the gambler, is the beginning of a long series of doubly illuminated roles, we will hope, for dramatic art's sake.

Some flaws we can find that accentuate the general excellence of the Girl and her country. They are no graver, though, than a few verbal incongruities. For instance, the girl saloon keeper, who has acquired her vocabulary in a mining camp and who observes, "He says I have the face of an angel; oh, h—l!" lapses into such little elegances as directing her Indian servant to "serve the coffee," when by all the laws of analogy she should say, "Bring that coffee, d—n you."

The atmosphere which began with the drop curtain and the orchestra continues through the epilogue. The master psychologist closes the series of impressions and binds them with a clasp of gold in the "tag" spoken by Miss Bates:

"Oh, my beautiful West!
Oh, my California!"

It is a liberal education to see J. E. Dodson play Fagin. It made one forget that there is a good deal more of Beerbohm Tree and J. Comyns Carr than Dickens in this Oliver Twist. It made us lose sight now and then that Miss Amelia Bingham is as far from an ideal Nancy Sykes as the East is from the West, or as J. Comyns Carr is from Dickens. It made us ignore for the time the fact that Nancy Sykes of London Streets would not have been so curiously slim of waist as is Amelia Bingham of Broadway, and that the brown frock she wore in the second act is a left-over from the Modern Magdalen of at least four years ago and by the law of association set us to wondering whether the seats at the Bijou are more or less tortuous than those at Proctor's. Fagin made us forget all our troubles. We only recalled when we came home and thought it all over that there is a man in the cast who imitates the execrable Mansfield delivery. If we must imitate, why not imitate a man's best instead of his worst traits? It made us give over the wild hope of writing Agnes Scott a note telling her the story of how one Demosthenes cured an impediment of speech, and eased our wonder that Charles Abbe should invariably read his lines so that only he and the prompter knew what he was saying. Its vividness consoled us for the colorlessness of William Norton's Mr. Brownlow. Mr. Dodson was the play and Edmund Lyons, whose crochety old men are always flawless, was the epilogue.

Mr. Dodson's methods are an object lesson to the careless young actor secure in his good looks, his tailor and "the inspiration of the moment." No map maker ever labored more painfully over infinitesimal red dots and endless black dashes, no etcher dimmed his eyes over his intricate task more toilsomely than this character actor studies to make a part his own. No will o' the wisp fancy that "the inspiration of the moment" will save him ever lures him into the morass of failure. In the days when Mr. Dodson was a young law clerk and went to the Old Bailey every day to carry his employer's green bag he acquired the art of making mental photographs of the queer folk he saw in the picturesque court. That mental photography he still employs. Hiding his scrutiny behind glasses and an air of unconcern, he makes his mental snap shot, takes it home and develops it.

"What," thinks he, "would such a man do under such circumstances? How would he behave if he were angry, if he were in love, if he were beset with creditors, if he were remembered liberally in a will? He is a lethargic man. Therefore he would show jealousy in this way. Or he is a tense, excitable man. He would indicate it thus."

So Mr. Dodson's study becomes for an hour every day a stage whereon he rehearses the characters he has seen that day in all the shades of emotion that may influence and all the gusts of deeper feeling that may sway that individual. It corresponds to "practice writing" or scale exercises. Thus the actor keeps his perception active, his muscles pliant, his art bright from daily use. And when he has a Pierre in The Two Orphans or a Fagin in Oliver Twist Mr. Dodson works it out anew as he would solve a problem in higher mathematics, as exactly and in the end as satisfyingly. For, in his opinion, the study of a part has in it much in common with mathematics. He works it out to its uttermost detail. When the fateful opening night arrives he is not nervous, because he knows to the slightest gesture what he will do. Long ago he was letter perfect. Why should he be nervous?

"I am anxious, yes," he says, "because no one is sure that the public's conception of the part is the same as his. But nervous, no, for I know exactly what I am going to do, which is the only cure I know for stage nervousness."

So in his Fagin there was no evidence of first night nervousness; only the firm touch of the man who is sure of himself and of his art, and who informs his work with what is second only to intelligence, the spirit of one determined to do his best in the least as well as the greatest moments of his performance.

Flossie Crane, of the phenomenal voice, whom Oscar Hammerstein found singing in a saloon at Coney Island at 50 cents an evening, and who rose with comet-like swiftness to being featured in a Broadway Theatre and a salary of $100 a week, has gone back to her former level. Why? It is a story that some members of the profession may ponder with some profit. Flossie Crane considered only the now. She had no thought of the then.

From the squalor of her nomadic singing in the Coney Island saloons Flossie came into an enchanted realm of silk gowns with bewilderingly long trains that reminded her, she said, of peacocks' tails, of applause from kid-gloved hands instead of the pounding of beer glasses upon wooden tables, of smiles at the musician in lieu of leers at the woman, of a hotel suite with bells and elevators and electric lights replacing the five flights up tenement rookery that had been home, of bookings thirty weeks ahead succeeding the uncertainty of next morning's breakfast. Cinderella's transformation was not more complete. Yet after blinking for a time in the dazzling new light Flossie looked about and saw others in possession of that which she desired.

One young woman displayed a pair of dazzling shoulders, seeing which Flossie demanded a gown cut *décolleté*.

"You couldn't carry it well. You haven't learned how to manage your train, and you know you are still miserable in stays," the management reminded her.

Flossie noticed that Anna Fitzhugh wore brilliant jewels. Flossie sent an ill-spelled letter to her manager demanding that she be provided with such jewels as props.

Adele Ritchie, in a serio-comic song, chaffed the audience. Flossie Crane, without warning, stopped her song to make a few Coney Island remarks to the conductor of the orchestra.

If Miss Crane was tired from shopping or sightseeing, she did not appear at the theatre and was indignant if the manager remonstrated. And so it befell, as the story tellers say, that after awhile the manager wearied and concluded that his interest in Miss Crane's earnings did not compensate for the wear and tear upon his nerves caused by his discovery's habits of unexpectedness. And so it further befell that the thirty weeks were canceled, and Flossie Crane is singing again at the old places and her brief and dazzling appearance on Broadway is a wraith of memory.

An inflated cranium, the dizziness following a swift ascent and an unusually acute case of unmanageableness have left Flossie Crane at the point where she began, with the added bitterness of remembering better things and the poignancy of contrast.

"I enjoy your American criticisms. They are so delightfully, startlingly personal, aren't they?" said Mrs. Craigie (John Oliver Hobbs) to the Matinee Girl. "For instance, your man—I can't remember his name—who wrote of my play, The Bishop's Move: 'There was a yellow-haired saphead in it with whom the heroine thought she was in love.' Since there was only one young man in the play with whom any one was supposed to be in love, 'the yellow-haired saphead' must have recognised the picture of himself. Was there an encounter between the critic and the actor next morning? There was not? Then really you must not take your critics seriously. 'A yellow-haired saphead!'" John Oliver threw back her head until her eyes searched the ceiling. "Isn't it droll?" she said.

We were talking of Marie Cahill's anti-ankle showing crusade the other day at luncheon. Aunt Jane said Miss Cahill's action in banishing the twinkling ankle from musical comedy attractions was meet and proper. She said she was sure that Miss Cahill was nice and "indylike."

My chum, who, when away from her mother, has open-mouthed conviction about everything, said: "Joseph Jefferson believed in showing the ankles."

"How do you know?" demanded Aunt Jane.

"Because an old friend of his told me so. She said he told her this was a God fearing nation. "It has found out that God doesn't like clothes. That's the reason our best people wear so few in the evening."

THE MATINEE GIRL.

LAMBS ENTERTAIN PRINCE LOUIS.

On Monday, Nov. 13, Admiral Prince Louis of Battenberg was entertained by The Lambs at their clubhouse on West Forty-fourth Street. From the moment he entered the clubhouse, just before midnight, the Prince laid all ceremony aside and proved himself a "good fellow" in the American sense of the word. At the banquet in the dining hall the Admiral sat between R. A. C. Smith, chairman of the Committee of Arrangements, and Shepard Greene. In a short speech the Prince declared "This night seems to me the capstone on American hospitality." After another short speech by "Fighting Bob" Evans the company adjourned to the theatre, where the Prince sat in the front row and seemed immensely pleased with the performance. Fred Wright and Farran Soutar gave a sketch burlesquing several of the London managers. Augustus Barratt, William Danforth, and De Wolf Hopper all sang; Victor Herbert played the 'cello, and John Le Hay gave a clever exhibition of ventriloquism. James Beveridge and Edward Abeles played a moral satire written by Shepard Greene and entitled Two Houses of Glass. For a finale Peter F. Dailey sang "Dinah," and a number of gentlemen in dress suits went through all the antics of a Weber and Fields chorus. This remarkable chorus included Joseph Wheelock, Jr., Joseph Herbert, William Hodge, George Leslie, William Burress, Charles Jackson, Raymond Hitchcock, Frederick Perry, Alfred Hickman, Hugh Ward, Clayton White, Vincent Serrano, George Marion, and Frank Doane.

AT THE STROLLERS.

On Thursday afternoon, Nov. 16, there was a large gathering present at the Strollers' Club, the occasion being the first ladies' day of the season. There was no formal entertainment and the guests were received in the theatre and on the stage. Margaret Illington, Ada Lewis, Amelia Bingham, Marie Booth Russell, Clara Bloodgood and the Countess Kursky were among the well-known actresses who presided at the tea table. Robert Cornell Sands and Edward Fales Coward acted as hosts and Prince Alexander of Battenberg was the guest of honor.

Xmas day open at Du Bois, Pa.

SOUTH AFRICA.

Business Not Flourishing—Many Theatres Are Closed—Interesting Chat.

JOHANNESBURG, Oct. 8.

Theatrical business throughout South Africa appears to be at a very low ebb at present, not only in Johannesburg and Cape Town, but more particularly in the provincial towns, where the majority of houses are closed for want of attractions, there not being enough companies in the country to go around. Both Kimberly and Durban were at one time considered good theatrical towns and their theatres were occupied at least nine months in the year by good attractions, but now, although Durban has almost doubled its population during the past five years, its one theatre is often closed for from six to eight weeks at a time, yet it has been a common occurrence for a first-class Wheeler-Edwardes or Sass-Nelson organization to play a four or five weeks' engagement there to capacity business. In Johannesburg the only places constantly open are His Majesty's (which is controlled by the Wheelers) and the Empire, where vaudeville is presented all the year round. The Standard Theatre has been closed for two weeks and its lessees are advertising vacant dates right up to Christmas, and this is considered the most prosperous playhouse in South Africa. The Gaiety Theatre (always an unlucky house) is now being run by the National Sporting Club, with boxing contests as the attraction and Wallerstein's Yiddish players holding the boards on Sunday nights. The unparalleled depression which is being felt in all lines of business throughout the country is the direct cause of this state of affairs. Many theatrical managers have suffered severe losses in South Africa in recent years and naturally others are afraid to venture. However, the Wheelers appear to have unbounded faith in the South African amusement field, as they contemplate building at least two more theatres, besides holding the option on a new dramatic house now being erected at Cape Town by a powerful syndicate.

After an absence of two months the Wheeler-Edwardes Gaiety company has returned to Johannesburg and is nightly presenting Veronique at His Majesty's to the delight of large and thoroughly enthusiastic audiences. Veronique is a charming comic opera and a lengthy run will no doubt be tallied here, for its story is so pretty and the music so tuneful that few playgoers will be satisfied with a single visit. The opera is admirably rendered by a well-balanced company. The American prima donna, Anna Hickisch, as Lady Agatha (her original part in the London production), Maude Thorne as Veronique, together with Edmund Sherras, George Grundy and Norah Jones, share the musical honors, and Myles Clifton and Victor Gouriet are successful in their efforts to amuse. The mounting and the costuming show lavish expenditure and the large audiences attracted at every performance will no doubt justify its running to the end of the Gaiety company's present season here.

William Haviland will commence his Johannesburg season at His Majesty's on October 30 or thereabouts, Tolstoi's Resurrection being the opening production. The local reputation which this sterling actor earned for himself before the war will insure for him a tremendous reception on his reappearance.

Leonard Rayne and associates have been presenting Hamlet, The Merchant of Venice, Sunday, The Money Makers, Cheer, Boys, Cheer, East Lynne, The Golden Ladder, A Royal Divorce, and A Message from Mars at the Pretoria Opera House, all in the space of a fortnight.

The Wheeler-Edwardes No. 2 Gaiety company is touring the one and two night stands in the vicinity of Johannesburg, presenting The Shop Girl, The Toreador and The Country Girl.

Local playgoers are evincing considerable interest over the forthcoming visit of Mrs. Langtry. She is due to open at His Majesty's early in December.

Since 1894 the Hymans have been the recognised caterers of high-class vaudeville in this part of the world, sparing neither trouble nor expense in their efforts to present the highest salaried attractions for the delectation of their patrons. Besides the enormous sums paid out in salaries, their bills with the Union-Castle Line of steamers and the Central South African railways must run into thousands of dollars annually, for the traveling expenses of artists are paid each way by the firm. The current bill is again notable for its excellence, there not being a single dull act in the entertainment. Those brisk and breezy Americans, Barton and Ashley, top the bill with their laughable sketch, Canal Boat Sal. The pair are a tremendous hit here and they can certainly be classed with the best comedy artists yet seen at the Empire. Carletta, "the human dragon," presents a novel and effective specialty. As a contortionist he is without doubt one of the most remarkable performers now before the public. There is an absence of any uncanny feeling in watching his various feats, although he is made up to represent a hideous monster during the first part of his turn. A very pleasing musical specialty is presented by the Boccaccios Minstrels, a trio of Italian singers and instrumentalists, an act somewhat similar to the Dumonds. The outstanding feature of the Boccaccios' turn is the mandolin solo by Signor Francis, the favorite mandolinist of the Queens of England and Italy. Whallen and West make good and get plenty of laughs with their well-known comedy singing, talking and dancing act, and Ada Martine is a clever English comedienne and a dainty dancer. The holdovers from the last company have all, if possible, increased in popularity. Will H. Fox (Paddywhiski) is handing out new patter. The Sisters Meredith are singing "Hiawatha" in place of "Laughing Water," and are also scoring heavily with "Every Little Bit Helps." Violet Stockelie sings catchy chorus songs and is a big favorite, and Harry Dent is a first-rate comedian. The Marvellous Marnella Marnitz Troupe of European Acrobats are still creating a furore with several extraordinary feats that are novel, and the bioscope remains a permanent institution.

Grace Cameron, the American singer, will head the new company opening at the Empire October 16, and judging by the immense collection of press notices sent in advance, which I glanced through in Mr. Hyman's office a few nights ago, she must be a great attraction in the States. I hope she will be equally successful in this country. Others opening on the same date are Ferguson and Mack, Ross and Grayson, Winifred Stewart, and Cissie Curlette.

R. G. Knowles has been delivering his lectures at the Cape Town Opera House.

J. M. DOBINSON.

ARNOLD DALY'S CASE POSTPONED.

Magistrate Whitman in the Tombs Court on Nov. 14 heard the people's side in the case of Mrs. Warren's Profession, and then adjourned the matter until Dec. 23. In the meantime he will read the prompt book and decide whether the defendants shall be held for Special Sessions.

Arnold Daly was the only one of the company in court, the others having been told by their lawyer that they did not need to appear.

Daly was paroled pending the production of $500 bail. Magistrate Whitman announced that unless the other defendants were in court on the adjourned date he would issue warrants for their arrest.

QUARANTINE RAISED.

The quarantine in Alabama against New Orleans has been lifted, and the Sergeant Brue company was the first attraction permitted to cross the line after an engagement in the fever district. The College Widow company was quarantined for a week before being allowed to enter Texas.

A DISPUTED PLAY.

Forbes Robertson and Charles Frohman both claim the English rights to The Lion and the Mouse. Robertson says it will be his next production. Frohman says it will not.

REFLECTIONS

Aubrey Boucicault returned last week from a month's visit at Mount Clemens, Mich.

Edna May will sail for London on March 6 to prepare for her appearance at the Vaudeville Theatre in a new musical comedy by Leslie Stuart and Captain Basil Hood.

During the Winter Francis Wilson will appear in New York in a new play. William Collier, who goes on the road after his engagement at the Criterion Theatre, will also return in a new comedy.

Herbert Sleath, the English actor, has retired from the cast of The Squaw Man to fill an engagement with Ellis Jeffreys in London. Campbell Gollan is now playing Earl Keshill.

There was considerable confusion on Monday night, Nov. 13, at the Majestic Theatre caused by the presentation of forged tickets sold on the street.

A daughter was born to Mr. and Mrs. Sanford Le Roy Nelson (Eva Mudge), at their home in Saginaw, Mich., on Aug. 2. The young lady has been named Ruth Gloria.

Marie Doran has an article on Sir Henry Irving in the November number of the *Citizendar*, published by the Church of the Holy Name, New York city.

Olga Nethersole, in response to Queen Alexandra's appeal for aid to relieve the British poor, will donate the proceeds of two special matinees, one in Toronto and one in Montreal. She will present a varied programme, including an act of The Labyrinth, several one-act plays, and a recitation.

Herman A. Sheldon, who has been ill for the past three years, and who will be remembered as a member of the American Theatre Stock company, has been spending a part of the Summer at Zionsville, Ind., a small town near Indianapolis. During the days of the Grand Stock company at the latter place Mr. Sheldon was the character comedian and made many friends there. Since the opening of the present season his Indianapolis friends have been actively engaged in promoting a benefit for him. Lee M. Soda, of the Valentine Theatre company, has kindly donated the use of the English Opera House for the performance, which will take place Friday, Dec. 8. Mr. Sheldon will give scenes from Rip Van Winkle. Mrs. John T. Brush (Elsie Lombard), Harry Porter and others who have been associated with the stage will take part in the affair, which promises to be very successful. H. P. Lieber, of the H. Lieber Art Company, Indianapolis, is treasurer of the fund.

Adelaide Randall is still playing the role of Miriam in Saul of Tarsus, and has not signed with Holden Brothers.

Richard Kieserling, Jr., musical director, has gone to Denver, Col., to rejoin The Chaperons company, having been with the original Perley production several seasons ago.

Robert B. Mantell has agreed to allow F. F. Proctor to use his play, The Light of Other Days, at the Fifth Avenue Theatre. It was under Mr. Proctor's direction that Mantell became a star.

The first public performance of its twenty-second season will be given by the American Academy of Dramatic Arts Wednesday afternoon, Nov. 22, at the Empire Theatre, when four one-act plays by American writers will be presented for the first time, as follows: The Pipers Pay, by Margaret Cameron; Images of the Mind, by Frederick Solger; The Best Man Wins, by Anna Wynne, and Tidings from Yorktown, by Stacey Hutchings.

Josef Hoffman, the pianist, and Mrs. Marie Eustis were married at Aix-les-Bains, France, three weeks ago. Their engagement was announced last Summer but the marriage was not to have taken place until Spring.

Charlotte Walker made her first appearance as Claudia in The Prince Chap on Monday, Nov. 20, replacing Maude White.

Edna Aug, who has closed her starring tour in A Four-Leaf Clover, is to appear with Peter F. Dailey in The Press Agent, which opens at Lew Fields' Theatre on Nov. 27.

Francis E. Leupp, the Indian commissioner, who permitted Baco White, a Ute Indian, to accept the role of interpreter which is playing in The Squaw Man, attended the performance of the piece at Wallack's Theatre on Thursday, Nov. 16.

The University of Pennsylvania football team has engaged four lower and two upper boxes for the performance of Happyland on Saturday evening, Nov. 25. The theatre will be decorated with the university colors.

On Sunday afternoon, Nov. 19, the Ascot Club gave a dance at the Murray Hill Lyceum.

Ida Conquest is to be William Collier's leading woman on his revival of On the Quiet at the Criterion Theatre on Monday, Nov. 27.

On Friday evening, Nov. 17, ten senior officers of the English fleet and an equal number from the American fleet attended the performance of Moonshine at the Liberty Theatre as guests of Surgeon Crandall, U. S. N.

Maude White, the original Claudia of The Prince Chap company, who had several conferences with the British author during his recent visit to New York, has written for one of the magazines an article entitled "Hall Caine, Ideal and Real."

On Monday evening, Nov. 20, Eddie Foy introduced a new song, entitled "I Would Like to Know," in The Earl and the Girl at the Casino.

During the first day of the sale of tickets for the grand opera more than $5,000 was taken in at the box-office in addition to checks and drafts. On the sidewalk speculators asked $100 for two orchestra seats on Monday, Nov. 20, the opening night.

In the Spring Florence Roberts is to make her New York debut. The play or plays in which she will appear have not yet been decided upon.

Manager Charles H. Greene has engaged Margaret Evans for the leading part in Marching through Georgia, which will return to New York for its second visit this season early in the new year.

The contract between Charles A. Mason, of Mason and Mason, with his managers, Broadhurst and Currie, expires at the end of this season and may not be renewed, as Mr. Mason has a flattering offer to appear in vaudeville.

J. C. Broccolini, several years ago a prominent singer in English opera, is manager of the Laura Millard Opera company, now touring the South in The Geisha.

Mildred Hyland is now playing the title-role in The Child Wife and finds the part of Nellie a very congenial one.

Mrs. Leigh Allen (Lucia Arnold) presented her husband with a baby girl on Nov. 14.

Frank Oakes Rose has returned to the city, having closed a season of twenty-six weeks, traveling over 8,500 miles with Pain's Last Days of Pompeii company.

The Lucky Miss Dean, a comedy which is playing in London at the Haymarket Theatre, will succeed The Man on the Box at the Madison Square Theatre, the local production being directed by James Deicher, of the Casino at Asbury Park, who has obtained the American rights of the piece. Henri De Vries, a Dutch actor, will appear in a curtain-raiser preceding The Lucky Miss Dean, a one-act play entitled A Case of Arson, in which he himself represents all the different characters.

Taurino Parvis, a member of the Metropolitan Opera company, and Gladys De Lorne, of the opera school, were married at the Church of the Transfiguration, New York city, on Nov. 11, by the Rev. Dr. George C. Houghton.

AT THE THEATRES

To be reviewed next week:

THE LION AND THE MOUSE.....Lyceum
THE MARRIAGE OF WILLIAM ASHE..Garrick
BEN GREET'S PLAYERS....Mendelssohn Hall
LIEUTENANT DICK, U. S. A.....Murray Hill
LURED FROM HOME.....Thalia

Belasco—The Girl of the Golden West.

Play in three acts and an epilogde by David Belasco. Produced Nov. 14.

The Girl	Blanche Bates
Wowkle	Harriet Stirling
Dick Johnson	Robert Hilliard
Jack Rance	Frank Keenan
Sonora Slim	John W. Cope
Trinidad Joe	James Kirkwood
Nick	Thomas J. McGrane
The Sidney Duck	Horace James
Jim Larkens	Fred Maxwell
"Happy" Halliday	Richard Hoyer
"Handsome" Charlie	Clifford Hippie
Deputy Sheriff	T. Hayes Hunter
Billy Jackrabbit	J. H. Benrimo
Ashby	J. Al. Sawtelle
Jose Castro	Roberto Deshon
Rider of the Pony Express	Lowell Sherman
Jake Wallace	Ed A. Tester
Bucking Billy	A. M. Beattie
The Lookout	Fred Sidney
A Faro Dealer	William Wild
The Ridge Boy	Ira M. Flick
Joe	H. L. Wilson
Concertina Player	Ignazio Biondi

"They struggled, laughed, gambled, cursed, killed, loved and worked out their strange destinies in a manner incredible to us of to-day. Of one thing only are we sure—they lived!"

"My mountains, I'm leaving you! Oh, my lovely West! Oh, my California!"

These are the keys to David Belasco's melodrama. The one is to the life of the Girl; the other to her soul.

At the foot of Cloudy Mountain, in the gold days of '49, there was a mining camp saloon kept by Minnie Schmidt, descendant of a saloon keeper and gambler who had moved from the then rugged Missouri to the more rugged California. Like all the other strange people of the strange country Minnie had lost her name in the vastness of the hills and the rigor of the life, and was known simply as the Girl—the Girl who doled whiskey to the men, kept order in the dance hall, acted as their banker, their social mentor, their schoolmistress. Reared to the customs—as a child she had played under the faro table and had stolen chips for candy—the Girl carried the rough exterior of the people about her. Only a trip to Monterey and Sacramento had given her an idea of some other life, and of some other people who carried a different exterior. "Sacramento Shrimps," the Sheriff called them.

The Sheriff loved her. All of the boys of the camp loved her, the only white woman in the region. They revered her and guarded her with the same care with which she guarded their money. The Sheriff, Jack Rance, proposed to her. "My wife in New Orleans won't know," he said when the Girl refused him. His ethics were based on not being found out. The Girl's decision was based on logic. She refused him because she did not love him.

One night Dick Johnson, a stranger, came into the camp and proved to be a man the Girl had met on the road to Monterey. He was different from the men of Cloudy Mountain. The Girl found him full of new subjects, of subjects she had dreamed, but had never heard put into words. He remained with her while the boys followed the Sheriff and the Wells-Fargo agent in search of the road agent, Ramerrez. She told him about the boys' money and showed him the keg that served as a safe. "If a road agent came," she explained, "the boys say I would offer him a drink and a smile and he would treat me like a lady."

She invited Johnson to her cabin up the mountain side, where she might learn more of the reality of her dreams. When he went to look after his horse she thought of what he had told her. "He said I had the face of an angel," she said. "Oh, hell!"

The posse did not capture Ramerrez, but they strung up two suspicious looking greasers.

In the cabin on the mountain slope the Girl received the stranger with all the hospitality she could muster. She learned the meaning of love and gave him her first kiss to the crash of a mountain blizzard that burst in at the door and windows and blocked the path with snow. She learned that "we always may be what we might have been."

The stranger could not leave the cabin, its door banked with drifting snow, and accepted the shelter the Girl offered him—her curtained bed—while she lay down in front of the fire. The posse came. They had tracked Ramerrez by his horse and had followed him until the blizzard spoiled the trail. Nick, the bartender, found a half-smoked cigar on the floor, but he did not tell. "Let's get out of here, boys," said Sonora Slim, "and let the Girl get some sleep."

When they had gone the Girl drove from her cabin the road agent Ramerrez. Filled with horror—she had given him her first kiss—she hurled at him the rough invective her life had taught her, until a shot outside brought back her love in a sweeping torrent, and she opened the door to him again and hid him, wounded, in the loft. The Sheriff came. He had seen a black figure against the snow and had fired at it. Almost convinced that whoever he had shot had fallen outside, his love for the Girl overpowered him, and he forced his kisses upon her. Drops of blood falling through warped boards of the loft changed him into a Sheriff again. Ramerrez came down, lumbering, fainting. The Girl's appeals could not move the Sheriff. "I'm talking to Jack Rance, gambler, now," said the Girl, when she proposed that they play a hand of poker, with her love and the road agent as the stakes. The Girl won the first hand, the Sheriff the second; at the third, by a ruse, the Girl drew a winning hand from her dress and gained the stake.

But Ramerrez was captured again, this time by Ashby, the Wells-Fargo agent, and brought back to the camp, so that every one knew Jack Rance had lied when he said he had killed the man. The boys were men enough to give the prisoner one more chance to see the Girl, and what they heard when that interview took place made them big enough to give him another chance to escape.

Across the desert, eastward, the Girl and the road agent went together, to be "what they might have been."

With the same master-artist touch that dressed The Darling of the Gods and Du Barry, Mr. Belasco has realized the picturesque possibilities of the Western mining camp. At the rise of the curtain the home of the Girl is shown, perched on the mountain side. The canvas moves upward, exhibiting the steep, dangerous path that leads down to the Polka Saloon at the foot of the hill. Then the interior of the saloon is seen, with the types of men and their way of living. The second act shows the interior of the Girl's cabin, where infinite care in details is evident. The blizzard in this act is completely realistic in the impression of wind and cold it gives. The third act, showing the dance room of the Polka, is simple, scenically. The horse-play of the Girl's "academy," however, is out of keeping with the spirit of the play. The epilogue, which is necessarily anticlimatic and useless constructively, is given with a typical Belasco setting—the edge of the mountain-fringed desert half shrouded in a gray mist.

The same sort of skill that made the pictures has succeeded in making time-worn melodramatic incidents into episodes filled with vitality and in giving to well-remembered theatric characters humanity and new characteristics.

But the play is made as much by the acting as by the writing and setting. Passing the credit due the stage management, the individual work of the company is almost beyond criticism. Blanche Bates gave to the character of the Girl breadth, variety, strength and a soul. She portrayed a character without vice and without sophistry, free, wild and impassioned, and throughout did it tremendously. She satisfied the severest exaction of the role, so full of exactions.

Robert Hilliard played the part of Dick Johnson with confidence and skill, but his work lacked the vitality it should have had. He was vigorous enough and in several scenes moved into the picture completely, but he failed to afford the satisfaction that followed Miss Bates' acting. His role, however, offered as many difficulties as that of his companion.

Frank Keenan as the Sheriff showed an artistic quality that gave to the part a strength and meaning far deeper and more potent than the lines allowed it. John W. Cope as Sonora Slim played breezily and naturally. Thomas J. McGrane as Nick, the bartender, repressed a natural tendency to overdo the pathos and comedy of the part and satisfied. Harriet Stirling as Wowkle, the squaw of Billy Jackrabbit, played by J. H. Benrimo, made much of a disagreeable character. Mr. Benrimo also found opportunities in his role. Roberto Deshon deserves much credit for his clear-cut work in the small part of José Castro, one of Ramerrez's band, and J. Al. Sawtelle made the character of Ashby, the Wells-Fargo messenger, prominent. Horace James as the Sidney Duck, a cheating faro dealer, also came in for praise. The smaller roles were filled in keeping with the more important characters.

Knickerbocker—Twelfth Night.

Comedy in five acts by William Shakespeare. Revived Nov. 13.

Orsino	Frederick Lewis
Sebastian	Fred Eric
Antonio	W. H. Crompton
A Sea Captain	William Harris
Valentine	Frank Kingdon
Curio	Pedro De Cordoba
Sir Toby Belch	Rowland Buckstone
Sir Andrew Aguecheek	Malcolm Bradley
Malvolio	E. H. Sothern
Fabian	T. L. Coleman
Feste	Frank Reicher
A Priest	Edson R. Miles
Olivia	Alice Harrington
Viola	Julia Marlowe
Maria	Millicent McLaughlin

The Sothern-Marlowe production of Twelfth Night, so far as the two stars and the general aspect of the performance are concerned, merits such unstinted praise as the critic seldom ventures to award. If there is one essential fault to be found it is that the comedy of the more farcical roles was refined to such a degree of eminent respectability that it lost a considerable portion of its heartiness.

Just as some social functions become monotonous through an excess of good breeding, so some theatrical presentations offend by too consistent an adherence to all the niceties of propriety. When we see Malvolio transformed into the gentleman he must have been to hold a position of such trust and esteem in the employ of Olivia we are delighted, and we marvel that Sothern should be the first modern actor since Henry Irving to treat the role with such dignity; but when Maria, and the clown, and even Sir Toby—to a less extent—become sticklers for the conventions of good society one merely wonders what has occurred to dampen their spirits. High comedy can easily grow tedious without an occasional dash of wholesome farce, if only for the sake of contrast. Even Antonio had lost every characteristic of the rough old sea-dog and politely refused to rant—as a mariner could and should—when, mistaking Viola for Sebastian, he believed himself to have been robbed and betrayed; and Feste, fool though he was by profession, had no intention of making a fool of himself. In other words, certain parts were more or less obnoxiously in "good taste." With regard to scenery, costuming and stage management little can be said except in the reiteration of praise.

Viola has probably never been so poetically clad as in Julia Marlowe's garments of white and gold. The most singular departure from what we are used to in the way of stage setting was that scene in the last act where Feste, Maria and Sir Toby amuse themselves at the expense of Malvolio, who is imprisoned owing to his supposed madness. The scene, instead of showing the courtyard with an opening to suggest the entrance of Malvolio's dungeon, represented the dungeon itself with the poor steward in chains. The jesters appeared indistinctly in the rear at an elevated aperture, peering downward into the cell. The effect of this arrangement is to nullify the fun of the situation and to emphasize the pathos of Malvolio's position to such a degree that the scene is more tragic than comical.

Although the Viola of real life, in spite of her romantic disposition, presumably had a keen sense of humor, Julia Marlowe's poetic and subtle impersonation is so charming that no one has the heart to question her interpretation. In endeavoring to pronounce a coldly impartial judgment it might be fair to say that if Viola Allen had a tendency to be too jolly Julia Marlowe errs a bit in the opposite direction of being too pathetic. Yet she comes so close to the ideal that quarreling with her presentation is as futile as arguing the precise way in which an angel should wear her halo. Her rendition of the romantic and pathetic passages, such as the glorious rhapsody beginning, "Build me a willow cabin at your gate," was perfect, if human art can ever hope to be. Her emotional temperament, her liquid voice, her romantic intonation and her physical beauty gave these speeches a glamour that added even to the sublime poetry of William Shakespeare. And yet one wonders whether Shakespeare's Viola should not be a trifle more mischievous and a trifle less sentimental when she says, "I am all the daughters of my father's house and all the brothers, too."

As has already been intimated, Sothern's Malvolio deserves almost the same commendation as Marlowe's Viola. The difference between Sothern's possible talent for tragedy and his indisputable genius for high comedy has never been more clearly exemplified than by his failure as Shylock, only a week ago, and his success as Malvolio. There is not more distance between the characters of the patriarchal Jew and the egotistical Gentile than between the relative values of the two impersonations. It is simple to make an audience laugh by a superfluity of burlesque gestures and grimaces, but when people chuckle quietly, so to speak, simply at the expression of a man's back, that man is an artist. Sothern had scarcely a trace of that preposterous strut so commonly associated with the character of the steward, but there was an indescribable complacency in his bearing that was infinitely more ludicrous. Even in the cross-gartered scene he never quite lost that sense of inherent superiority to the other dependents of the household. When Olivia beat her hurried retreat he solemnly stood on one leg and raised the other that her last glimpse might be of those precious yellow stockings. In his final exit, instead of going off in a fury of undignified rage and vituperation, he marched out of the room with a stateliness that quite explained Olivia's respect for the man.

Frederick Lewis as Orsino, the Duke, left an impression that was mainly negative, as did Alice Harrington in the role of Olivia. Millicent McLaughlin in the part of Maria clearly proved that, if she has a talent, it is not for farce-comedy. Both sea captains, W. H. Crompton and William Harris, were restrained. One cannot help feeling that Rowland Buckstone's Toby Belch might have been thoroughly good had he been more ably supported by Malcolm Bradley as Sir Andrew and by a truly spirited Maria. As it was, he had to take largely upon his own broad shoulders the burden that should have been shared by his fellow conspirators, and though the carousal scene fell somewhat flat, he gained headway as he progressed until the duel smacked of just that uproarious fun that belongs to it. T. L. Coleman as Fabian lent the old roisterer a helping hand with hearty good grace, but Frank Reicher's only excuse for being assigned to the role of Feste was his voice. And it seems strange at that to hear a clown singing a deep baritone in place of the customary tenor. During this series of Shakespearean performances Fred Eric has repeatedly distinguished himself, and his Sebastian confirmed the favorable impression he had already made. There is a gentlemanliness in his carriage and a masculine graciousness about his personality that carries to the furthest corner of the house without a shadow of exertion. Frank Kingdon, Pedro de Cordoba, and Edson Miles, respectively Valentine, Curio, and the priest, acquitted themselves creditably.

Garden—Macbeth.

Tragedy in five acts, by William Shakespeare. Revived Nov. 13.

Macbeth	Robert B. Mantell
Macduff	Harry Leighton
Duncan	Giles Shine
Malcolm	Arthur Ebbets
Donalbain	George Gould
Banquo	Guy Lindsley
Lennox	Duvose Farmer
Ross	Gordon Burby
Seyton	Franklin Bendtsen
A Sergeant	Hamilton B. Mott
A Porter	Edwin Foss
First Officer	Charles Keene
Doctor	George Lawrence
Fleance	Lorraine Frost
First Murderer	Thomas Lear
Second Murderer	Lawrence Krey
Second Officer	Howard Bahtz
First Witch	Emily Dodd
Second Witch	Belle Theodore
Third Witch	Walter Campbell
First Apparition	Edwin Mack
Second Apparition	Lela Frost
Third Apparition	Lorraine Frost
Lady Macbeth	Marie Booth Russell
Gentleman	Josephine McCallum

Was it significant of the tenor of the play that Robert Mantell opened his revival of Shakespeare's Macbeth on the thirteenth day of the month? That he did it was a fact. But it may be recorded that the rendering of the play was not as unfortunate as the traditional "day of ill luck" might suggest.

Courage, not of his "own convictions," but of his artistic conceptions, is one of the first requirements of the actor to-day. This Mr. Mantell certainly had in daring to present this tragedy, which shows such a record of interpreters. First played by Burbage, friend of Shakespeare; made famous by Betterton in the time of Queen Anne; favored by David Garrick, who was followed closely, though not in acting, but in historical setting, by Charles Macklin, the first great Shylock. John Philip Kemble was well known in the part, so also was W. C. Macready. Later Edwin Booth and Henry Irving both lent their art to further the name of literature's greatest tragedy. It is not to be wondered at that after such a record one finds an overcritical audience assembled to witness any revival of the play. That Mr. Mantell felt this critically overcharged atmosphere was evident in his acting by a certain detached attention from the part in minor moments. His interpretation of the part was, however, unique in certain readings of the lines, and in what he omitted. Instead of a wild, daring, rampant Macbeth, cowed but momentarily by the terrors of the frightful consciousness of hidden guilt, was portrayed an ever nervous, ever fearing king. Into the most boastful speeches and acts Mantell read terror, both of the living and of the dead. In his make-up Mantell copied the hideous mess of Macbeth's soul, giving the part all its terrible gruesomeness of appearance as well as presentation.

Marie Booth Russell rendered a most scheming, almost sly, Lady Macbeth, which latter quality unfortunately lost to the part much of haughty stateliness of purpose historically attributed it. This new interpretation, though losing strength in one way, brought the terrible queen down to the almost "catish" attitude best understood by the modern mind, more used in woman to petty selfness than to awful intrigue, inartistic though it be declared, pleasing it ever will be to detect the human being beneath the mask of actor. So the audience found the note of womanly love for Macbeth as portrayed by Miss Russell the reason for the vigilant watchfulness of her lord rather than the preservation of his position in order to sustain her own which has been so often the interpretation given Lady Macbeth's attitude. Though incompatible with the character it was suggestive of Miss Russell as a woman—and after all it is often the human rather than the artistic which pleases.

Very good work as Macduff was done by Harry Leighton. In Act IV., when the distracted Macduff hears of the murder of "all his pretty chickens," his simulated grief is best described by Shakespeare's words, he felt it "as a man," and the applause he won was as merited as it was hearty. His work through the entire production was a decided advance on any of his preceding impersonations.

Arthur Ebbets won sympathy for the banished son of Duncan, Malcolm, and the approval of the audience for his work in that part.

The entire company worked hard and won all the "laurels of appreciation" they received.

The appointments were good, denoting careful study of the particular period in which they were enacted. One suggestion might be profitably taken, however, from the Elizabethan dramatic rendering—that of using music in keeping with the play, not alone during the performance but in intermission. It hardly seems to the preservation of the ancient atmosphere to offer music from such recent productions as The Prince of Pilsen.

This week Mr. Mantell will alternate Othello and Richelieu, reserving his production of King Lear until next week.

Mendelssohn Hall—The Greet Company.

It is so interesting and educational a thing to witness Shakespeare's Macbeth played without scenery according to the Elizabethan custom that one regrets to see the acting done in such a mediocre fashion. If a company such as the Ben Greet Players can hold the attention for the greater part of three long hours and force us to appreciate the poetry as we can never appreciate it when distracted by the splendors of a modern stage equipment it seems as though really competent artists might by such performances accomplish marvels for the encouragement of popular interest in English classics. Ben Greet prints a list of the *dramatis personnæ*, and he also prints the names of the players, but the two lists bear no relation one to the other. This appears to be a unique idea until one has seen the company produce Macbeth. Then the conclusion is obvious that the manager may have more method than modesty in his plan, for he thus succeeds in muzzling the critic so far as the personal value of individual criticism is concerned.

Mr. Greet advertised that he would present the entire Shakespearean text, and he was even better than his word, inasmuch as he included those parts which practically all the critics have agreed to consider interpolations. His ambition is noteworthy more for its amplitude than its scholarship. This is not said in reference to such disputed passages as the scene of the drunken porter, a scene in which most judges think they recognize Shakespearean characteristics, but in regard to the superfluous dancing of the witches and the absurd, rhyming speeches of Middleton's Hecate. The introduction of the two fantastic songs has not a bad effect and is permissible enough, since the programme explicitly states that the words are from Middleton's play of The Witch, and that the original music having been lost Arnold Dolmetsch has composed new settings. In fact, Mr. Dolmetsch by the way in which he has selected those old Scotch airs and reproduced them on ancient instruments has proved himself almost as much antiquarian as musician. Banquo's ghost was actually made to appear white and "blood boltered," and the seance was ingeniously arranged so far as stage management counts for anything in the scale against common sense. On his first entrance the spectre appeared from the left of the stage and sat down in Macbeth's chair while he was addressing his guests. The second time the spirit entered from the right and was lost among the lords and ladies until the proper moment for him to materialize, and he vanished in due season by the same ordinary ruse of concealing himself in the crowd. Nothing so conclusively shows that this ghost, like the dagger, should be purely a phantom of the mind as once seeing him visualized. With the ghost before them it is much more difficult for the audience to believe that the other people on the stage do not see him than it is for them to credit the murderer with being haunted by an invisible apparition. The lack of scenery did not seriously interfere with the realism except in one or two instances, notably that scene of the last act wherein the troops parade onto the stage with their little Christmas trees. On the whole the military effects were very convincing and very Scottish. Mr. Greet must be commended for obtaining a Scotch atmosphere by the simple means of bagpipes and plaids.

One can only say of this Lady Macbeth that her performance was lamentable. This is a severe verdict, but it is rendered after mature deliberation, being tainted with no malice and no unwillingness to see redeeming qualities that did not appear. Macbeth was better than his royal spouse, for he undeniably reproduced something of his character's mysticism, yet he continually slipped up on his lines and many of his readings were scarcely intelligent. Macduff was too bombastic in the weak parts and too weak at the tense moments. For instance, his despair on hearing of his wife's murder was altogether trivial. Banquo, on the contrary, was admirably acted. This player managed to present a man whose gentleness was as touching as his simple-hearted loyalty was above reproach. Malcolm also was played with unaccustomed masculinity, and Old Siward rendered that soldierly speech over the dead body of his son with splendid sincerity. The factious porter would have been much more acceptable had his elocution been more audible and his intoxication less grotesque. Macduff's son was somewhat older than he is generally represented as being, and consequently his questions and jokes were less supernaturally precocious. The audience was respectfully attentive, but it must be admitted that "to-morrow and to-morrow and to-morrow" seemed to be approaching at even a more funereal gait than the average pace of passing time.

Irving Place—Young Heidelberg.

Operetta in two acts. Book by L. Krenn and C. Lindau. Music by Carl Millöcker. Produced Nov. 14.

Der Furst	Gustav v. Seyffertitz
Prinz Erich	Curt Weber
Erb-Prinzessin Irene	Mariesa Verena
Baronesse von Kaltenbach	Anna Sanders
von Fitzleben	Otto Meyer
General von Basedow	Max Hansler
Mobius	Rudolf Koch
Leutenant v. Vogel	Lina Abarbanell
Haase	Hermann Gerold
Mopped	Willy Frey
Langham	Arthur Bauer
Knorr	Arthur Bogdan
Melzer	Otto Bodecker
Strumpf	Edmund Lowe
Kathe	Georgine Neuendorff
Liese	Jo Heggi
Hoefelmann	Carl Knauck
Caspar	Franz Erlan
Annie	Stefanie Angelo
Marel	Dolores Peters
Barble	Anita Herbert
Grete	Erna Bruhn
The Burgomaster	Heinrich Habrich
Muller	Louis Koch
Johann	Jacques Lurian
A Child	Olga v. Bodenhausen

Young Heidelberg, an operatic sequel to the popular Old Heidelberg, was successfully produced for the first time in America at the Irving Place Theatre last Tuesday night. The book, by L. Krenn and C. Lindau, is amusing enough, though not particularly original. There is not much of it, but its slightness awakens no regret in the presence of a plentitude of good music. As a specimen of the sort of humor employed the situation in the second act, where a near-sighted old general makes a manual investigation to determine whether the servant of one of his officers is, as he suspects, a woman in disguise, may be cited. This bit brought down the house. For the score, which is by Carl Millöcker, the composer of the Beggar Student, there can be only words of praise. Musically the opera is a gem. It would be a difficult matter to decide which of the many songs is prettiest. By not a few auditors the palm would probably be awarded to a duet in the first act, sung by the old Prince and Käthe at their meeting after the passage of many years. Into this song Gustav von Seyffertitz and Georgine Neuendorff infused so much tenderness and sincerity that a well-nigh irresistible appeal was made to the feelings of the audience. The waltz songs are all smooth and melodious, particularly the one at the end of the first act, sung by Lina Abarbanell and Curt Weber, and the Prince's ditty in the second act, in which he enlarges on his amours and comes to the conclusion that the girl to marry is the one who knows how to kiss best. The duet between Prince Erich and Princess Irene in the second act rises to a high plane of excellence. The several march tunes are all catchy and tuneful.

The time of the operetta is thirty years after the student days of the Carl Heinrich of Old Heidelberg. His son, Prince Erich, is now matriculated at the university. Erich's bosom friend and inseparable companion is Lieutenant von Vogel, a dashing young blade, who is everybody's friend. To them comes Carl Heinrich with the news that he has decided on a marriage between his son and a certain Princess Irene, whom the son has never seen. The old Prince renews his acquaintance with Käthe, his sweetheart of many years ago, now landlady of the inn where he spent so many sweet hours. She is assisted by her niece, Liese, beloved of Strumpf, the boots of the establishment. Erich receives orders to go to the military manœuvres at Hollstadt, there to meet his future bride. His father further directs him to assume the name of von Vogel during his visit. The young Prince has an appointment with a fair unknown, which will prevent his going immediately to the manœuvres. He willingly agrees to von Vogel's going in his stead, while he keeps his tryst. The Lieutenant is mistaken by the commanding general at Hollstadt for Erich, whose visit under the name of von Vogel he is expecting. The Lieutenant's position becomes most embarrassing. His feelings may be imagined when, much against his will, he is obliged to meet Princess Irene. At last Erich, whose inamorata has not kept her appointment, turns up. This inamorata is no other than the Princess, as Erich discovers, much to his surprise and delight. The operetta closes with the betrothal of the royal pair.

Lina Abarbanell strengthened the excellent impression she made in Spring Breezes. She acted the part of von Vogel with ease and spirit, and she sang charmingly. She wore the Lieutenant's uniform as if to the manner born, without a trace of self-consciousness. Curt Weber as Prince Erich used his really good tenor voice to the greatest advantage. Gustav von Seyffertitz was a dignified Carl Heinrich, with a make-up that, but for his voice, would have disguised him completely. His singing was characterized by a splendid enunciation. Mariesa Verena as Princess Irene sang the duet with Erich very well indeed. Jo Heggi was Liese. She looked handsome and ably seconded the efforts of Edmund Löwe as Strumpf, who can always be relied upon to extract every ounce of humor from his part. Max Hänseler did a comical old general inimitably. The chorus sang well and the orchestra was led in masterly fashion by Herr Bryk.

Harlem Opera House—E. S. Willard.

DAVID GARRICK.

E. S. Willard inaugurated his short New York season at the Harlem Opera House on Nov. 13 by a revival of David Garrick, in which he has been seen several times in New York. His individual work is sufficient to put vitality into the rather inane and fantastic Robertson version of Garrick's love, and the support of an adequate company made the play a pleasing entertainment. Mr. Willard's portrayal of the gentleman actor compels the character to stand out as clearly as a white figure against a black background. He plays the gentleman throughout, even in the horse-play of the drunken scene. To the final act he gives evidence of repressed strength that robs the lines of their preachiness.

Hl. Barfoot as Simon Ingot played the role of the boorish merchant father with considerable skill, but not much evidence of sympathy. Alice Lonnon was pretty and pleasant as Ada Ingot, the love-sick heroine. Ernest Stallord gave evi-

(Continued on page 16.)

IN OTHER CITIES.

SAN FRANCISCO.

The Prince of Pilsen, at the Columbia Nov. 6-12, played to capacity business, and the players individually are making big hits. Next week, second of The Prince of Pilsen. The Sho-Gun follows.

The Washington Society Girls, the burlesquers at the California 6-12, drew big houses, and their work was good. Dave Marion gave very good imitations and sang two good songs. Next week, The Tiger Lilies.

A tale of the persecution, The Light Eternal, written by a local man, Martin V. Merle, who is a recent graduate of Santa Clara College and a very promising young man, is the attraction at the Majestic 6-13. The play has met with unqualified success and is said to be the best piece at this theatre since Mispah. The Majestic Theatre co. were well placed in the play and each member made a personal good impression. The performance was a magnificent series of classic pictures. Next week, The Light Eternal.

Ben Hur, at the Grand Opera House 6-12, did a better business the second week than it did the first. Among the favorite players are Julius Mac Vicker, who plays Messala, and Charles Canfield, who has one of the leading roles. Mr. Ethier was decidedly good in the title-role. Next week, Buster Brown.

This is the last week of grand opera at the Tivoli 6-12 and the end of the most successful season ever given at this house. Madame Tettrazzini made her last appearance on Tuesday, 7, in a mixed bill, giving selections from Dinorah, Rigoletto, and Lucia. At the close of the performance she was called before the curtain many, many times and the stage was literally covered with violets thrown to her by the audience. At the final drop of the curtain the audience rose and sang "The Star Spangled Banner." On Wednesday, 15, Signor Polacco will be the beneficiary of a symphony concert.

The comic opera season will open 20 with The Highwayman. The new people are Helena Frederick, soprano; Cora Tracy, contralto; Gertrude Zimmer, soubrette; Linda de Costa, soubrette; Barron Berthald, tenor; Arthur Cunningham, baritone; George Kunkel, comedian; Teddy Webb, comedian; Eugene Weiner, tenor. Max Freeman will be stage director and Selli Simonsen the orchestra leader.

It is now reported that Madame Tettrazzini will not go to New York to sing under Conried. She has broken her contract owing to the fact of his trying to prevent her singing here during the past season at the Tivoli. She will go to Mexico and then to Italy.

Sixty laughs an hour is what the critics say of Why Smith Left Home, at the Alcazar 6-12. All the favorites were in the cast, and Nora Rosa made a great hit in the role of the servant girl. Ernest Glendinning, Mr. Waldron, Miss Moore, James Maher, and Miss Kerwin had the leading roles and were capitally cast. The houses were crowded at each performance. Next week The Little Minister will be given, with Margaret Langham, late of the Belasco Stock co., in the leading role.

The Central Theatre 6-12 had a big attraction in Uncle Tom's Cabin. Hershall Mayall in the role made one of the hits of his career, and the praise given him is without limit. Little Ollie Cooper was a dainty Eva, and the rest of the cast was good. The specialties introduced were more than entertaining. Next week, The Darkest Hour.

Jess Dandy, the leading comedian of The Prince of Pilsen co., was given a banquet at the Cafe Rodolph at midnight on Thursday, 9, by the members of the co., the occasion being Mr. Dandy's birthday.

OSCAR SIDNEY FRANK.

INDIANAPOLIS.

With the Campanari-Gerardy-Ward-Stephens concert and Mansfield the early part of the week, The Isle of Bong Bong, Crane, Skinner, and Ethel Barrymore the latter part, it can be truly said it was the biggest week in the whole season, both artistically and in the number of attractions, all of which were offered by the English management. These well-known stars, all favorites here, drew large and fashionable audiences throughout the week, the largest falling to Ethel Barrymore, who presented Sunday to S. R. O. on the last night of the week, Nov. 11.

The Isle of Bong Bong, the only musical comedy of the week, was given for two performances 8 to fair houses. While not especially original or new, the work of John Ransone, who is funny and clever, and the active, animated chorus, carried the burden of the production and made its success. In the Indian song, the best of the musical numbers, the fine voice of John Hendricks showed to good advantage. Alice Yorke was a dainty Paquita.

W. H. Crane, a strong favorite here, presented his latest comedy, The American Lord, 6 to a large audience, that showed delight and appreciation by hearty and continued applause that brought forth a short speech at the close of the third act.

The appreciation and esteem in which Otis Skinner is held in the hearts of theatregoers here was testified by the audience that saw his fine performance of His Grace de Grammont 10.

Madame Schumann-Heink came to English's in Love's Lottery 13 and was greeted by a large and enthusiastic audience. "Way Down East 15. Alice Nielsen Opera co. 16. Piff! Paff! Pouf! 17, 18. Coming Through the Rye 23. Jane Kennark in The Eternal City 24, 25.

At Piney Ridge, telling a pretty story of life in the Tennessee mountains, presented by a capable co., was welcomed to the Park 9-11 by large houses. Dainty, vivacious little Jessie Mae Hall is the central figure around which her play, The Street Singer, is built to show her capabilities as an actress and singer. She is assisted by six show girls, who sing fairly well, and by a cast. The house has been crowded during the engagement. Across the Pacific 16-18. My Tomboy Girl 20-22.

The Flower Show was formally opened by Vice-President Fairbanks 14, the attendance being twice as large as at any previous opening in past years.

Harold Bauer, the noted pianist, will be soloist at the Symphony Orchestra Concert 20 at Tomlinson Hall. The Indianapolis Philharmonic will give a concert at English's 21, with Douglas Boxall, an English pianist, as soloist.

Virginia Buchanan, of the Ethel Barrymore co., was a guest of her sisters here during her stay in the city last week.

PEARL KIRKWOOD.

MINNEAPOLIS.

Grace Van Studdiford was the first of the Shubert-Belasco attractions that are booked for the Auditorium when she appeared for a week, opening 12, in Lady Teasle. The audiences throughout the week were large and well pleased. Miss Van Studdiford in the title-role added to her very long list of friends here. The supporting co. was excellent.

At the Metropolitan The School Girl played a week's engagement, opening 5 to the biggest Sunday night house for many days. The play pleased and did a good business all week. The presenting co. was headed by dainty Carrie Reynolds, who sings and dances her way to favor with her audience. Arthur Wooley was very funny as Tubby Bedford. He had two able assistants in Barry Maxwell and Robert Whyte, Jr. Gus Vaughn appeared to advantage vocally and otherwise as Edgar Varney. Helena Byrnes was a dainty Cicely Marchmont. Mlle. de Maurier and Beth Stone did some clever dancing. The play was well mounted and the chorus was excellent. In the Bishop's Carriage proves quite as good a play as it did a book and was well received at the Metropolitan week 13. The presenting co. was good. Strongheart follows.

At the Bijou The Show Girl played an engagement of a week, opening 5 to good business. It is really better than when seen here before and the co. is a strong one. Hilda Thomas, an old favorite here, heads the list. The best musical comedy of the season is The Grafter, which Hap Ward is using as his first effort as a single star. It was at the Bijou for a week, beginning 12, and did a very large business. Mr. Ward has a vehicle that suits him nicely. Lucy Daly was a whole show in herself. Other members of the co. deserving mention were William Friend, William Maxwell, Charles Bates, Winifred Spaulding. The play was sumptuously mounted and the chorus was excellent. Rose Melville in Sis Hopkins week 19.

Charles Bradford, representative, and Mr. Lathrop, attorney for the Shubert-Belasco interests, were in the Twin Cities 6 looking for sites on which to build independent theatres. It is said work will be begun at once in St. Paul and the house finished by March 1. The Auditorium will take care of their attractions here, so work will not be commenced on the local house until the St. Paul house is completed.

I. C. Speers is back in harness again and once more at his old stand, the Lyceum. He has been engaged as manager to fill the vacancy caused by the transfer of W. W. Ely to South Bend, Ind.

CHARLES M. LANE.

MONTREAL.

The Savage Grand Opera co. opened a week's engagement 13 in Aida. The production was magnificently staged and the co. excellent. Tuesday night Lohengrin was presented, with Frank Maclennan in the title-role. Later in the week Tannhauser, Valkyrie, Rigoletto, Faust, and La Boheme were given. Olga Nethersole in La Dedale 20-25.

At the Academy The Shadow Behind the Throne held the boards. It is an excellent melodrama—frankly melodrama—but well written, with strong scenes and clear, terse dialogue. The production is a fine one. Leander de Cordova as the Shadow gave a very dramatic performance. Billy Van in The Errand Boy 20-25.

Mlle. Laure Fleur suffered a relapse at the end of last week and was again unable to play. Her illness somewhat handicapped the production of Les Chouans, which was put on especially for her, as she had created the leading role in Paris. Mlle. A. Parya, who filled the part of Mlle. Vernenil at short notice, did exceedingly well and deserves great credit. Paul Casseneuve did good work as the bluff old soldier Hulot. George Dane gave an excellent characterization of Corentos, and a capital piece of work was done by Madame Barnoll as Barbette. L. Patris as the Marquis was disappointing. The play was finely staged. Quo Vadis 20-25.

Blanchette, by M. Brieux, produced at the Nouveautes 13, is a perfect gem, the finest piece of work that this co. has done during the season. Mlle. Ducange scored a triumph in the title-role and P. Lefrancais was equally good as Rousset, the part originated in Paris by Antoine. Madame Piet offered a fine characterization of Mere Rousset and the rest of the cast filled their parts excellently, a special word of credit being due to M. Demanne. Tuesday, 14, was gala night at the Nouveautes and the performance was under the auspices of the Belgian Union. Les Degeneres 20-25.

Twenty-nine Degrees in the Shade, an amusing comedy by Lebiche, and the strong melodrama of L'Aveugle form an interesting bill at the National.

The Yankee Doodle Girls are at the Royal. Fox and Darbalil, the Baker troupe of bicyclists, and Delaphone are the features. Baltimore Beauties 20-25.

The London bioscope is at the Windsor Hall.

W. A. TREMAYNE.

NEW ORLEANS.

Manager Charles Fourton's Stock co., at the Grand Opera House, presented The Adventures of Lady Ursula 12-18 to excellent business during the week. This bright and clever romantic comedy was well presented and afforded Laura Nelson Hall, the leading lady of the co., many opportunities. Miss Hall's charm of person has never shown to better advantage since her advent here and in the role of Lady Ursula she achieved a distinct hit. Edgar Baume as Sir George left nothing to be desired, and Frank Sylvester as Hassenden was pleasant and maintained his reputation for cleverness. Louis Morrison as the Rev. Mr. Blimbo was natural and appeared to be the real thing, and Frances Whitehouse as Dorothy gave a good account of herself. Mortimer Snow, Edward Poland, and James Spottswood deserve mention. The play was well staged and costumed, and well received. The Climbers 19-25.

The Baldwin-Melville Stock co., at the Lyric Theatre, presented At Cripple Creek 12-18. There is an abundance of sentiment and stirring scenes throughout the play and the dialogue vigorous. Lester Lonergan in the role of Joe Mayfield did the hero part well, and John T. Dwyer did the villain part in his accustomed smooth way. Louis Albion, Thomas Finnigy, and Jack Prescott were prominent in the cast. Thais Magrane figured as the decoyed woman and Ona Waldrop was a capital soubrette. Emelie Melville was well cast as Dynamite Ann and Clare Earl did well in a child part. A Bachelor's Romance 19-25.

A fair co. presenting Babes in Toyland was the attraction at the Crescent Theatre 12-18. Harry Beresford 19-25.

Eleanor Robson and a competent co., presenting Merely Mary Ann, appeared at the Tulane Theatre 13-18. Wilton Lackaye 19-25.

The stock co. at the Elysium Theatre put on California 13-15. The Younger Brothers held the boards 16-18.

The New York Stars, a co. of burlesquers, presenting a one-act farce entitled Society Bwells and a comedy burlesque entitled Easy Desalt, was the feature at the Greenwall Theatre 13-19. The Golden Crook co. 19-25.

The French opera season will open on or about Nov. 21.

J. MARSHALL QUINTERO.

PORTLAND, ORE.

Three different attractions appeared at the Marquam during the past week. Arizona Nov. 6, 7, in which as Tony, the Mexican vaquero, John Drury shared honors with Sergeant Keller, portrayed by Charles E. Graham. Clarence Heritage as the regimental commandant, Clement Kirby as the wealthy rancher, and Avis Lobdell as Bonita were well cast. The Marriage of Kitty afforded two delightful evenings' entertainment 7, 8, in which Alice Johnson appeared in the role of Kitty, Harrison J. Wolfe as Kitty's husband, and Elsie Bair as Madame de Semiano. When Knighthood Was in Flower, with Roselle Knott in the star role, finished out the week 9, 10, 11. Monday night, 13, Richards and Pringle's Georgia Minstrels appear for one night. Tuesday, Wednesday and Thursday Harry Mestayer in Ghosts will appear at this house.

White Whittlesey and the Belasco co. gave an excellent portrayal of The Lady of Lyons at the Belasco Theatre 6-12. Mr. Whittlesey's work as Claude Melnotte is finished to a degree and he and Miss Lawrence as Pauline deserved the repeated curtain-calls they received. Next week's bill will be The First Violin.

At the Baker the Tiger Lilies Burlesque co. presented a double bill, A Temporary Husband and The King of the Coffee Fiends, in which Alex Carr, Carrie Exter, Richy W. Craig, Will Cunningham, and Mabel Lord appeared as principals. Next week, the Utopians.

At the Empire A Human Slave was the bill for the entire week. Hooligan's Troubles is announced for the week beginning 12.

The Heart of Steel will be the bill at the Lyric 13-19.

JOHN F. LOGAN.

SALT LAKE CITY.

Week of Nov. 6 would have been slow at the Salt Lake Theatre had it not been for the sighting of a strange sail, which was the only thing that bove anchor during the entire week. It was "dyed-in-the-wool" melodrama, Midnight in Chinatown, and played two nights to fair business at popular prices. Grace Filtean, well known here from her work in Harry Corson Clarke's co., was well received. O. N. Walsh, presumably a villain, made good friends with his introduced songs. F. C. Huebner, the manager, plays an impossible tramp. Seebaeck Concert co. 13. In Old Kentucky and The Sho-Gun fill out the week.

At the Grand the return of good natured big Bill Bittner with his co., presenting Only a Shop Girl, drew a full house 12 and good business three following nights, with a packed matinee 15. Mrs. Bittner makes a clever character of the husky street waif. Balance of co. good. A Homespun Heart 9-11 to fair business. John Keogh was popular in specialty acts. Adele Bradford was good as the adventuress, and F. C. Mallyneaux as the old miser.

Patrons of the Lyric in goodly numbers enjoyed the antics of the Star Show Girls all the week until Saturday, when they were displaced by the Jolly Grass Widows. Charles Burkhardt, always popular here, was well received. Mlle. Guichard and Mae Yuir, both new here, made decided hits. Bush and Gordon, comedy acrobats, were clever. Chorus neat and well gowned.

Good houses prevailed at the Bon Ton, where we get straight vaudeville and good value; two shows each evening.

C. E. JOHNSON.

CLEVELAND.

Bertha Galland, supported by a fine co., was seen at the Colonial Theatre Nov. 13-18 in Sweet Kitty Bellairs. Miss Galland has a part that suits her in every respect, and she makes a sprightly, pleasing Irish widow. The staging was elaborate. Jefferson De Angelis in Fantana 20-25.

The Euclid Avenue Opera House had two first-class attractions 13-18. Viola Allen in The Toast of the Town holding forth 13-15, and Madame Schumann-Heink in Love's Lottery 16-18. Blanche Walsh 20-25.

At the Lyceum Theatre 13-18 Ernest Hogan, supported by a clever co., was seen in Rufus Rastus, a play designed to show off the song and dance features of the participants. Our New Minister 20-25.

The House of Mystery was the attraction at the Cleveland Theatre 13-18 and pleased large audiences. King of the Opium Ring 20-25.

J. K. Cookson, manager of the Lyceum Theatre the past nine seasons, has resigned, and George M. Todd, who has been assistant, will hereafter be manager.

A. F. Harts, who has for over twenty-five years been the lessee and manager of the Euclid Avenue Opera House, and who recently relinquished the duties of manager, is about to locate in New York city. It is predicted that Mr. Harts will soon be the manager of a prominent New York theatre. His friends here will be sorry to bid him good-by.

WILLIAM CRASTON.

TORONTO.

Blanche Walsh made her appearance at the Princess Nov. 9 in The Woman in the Case to a fair sized house and gave us one more instance of Clyde Fitch's consummate skill as a playwright and Miss Walsh's power as an emotional actress. Olga Nethersole appeared Nov. 13, after an absence of four years, in W. L. Courtney's adaptation of Paul Hervieu's Le Dadale with the title The Labyrinth. The production was all that could be desired and the supporting co. was a strong one.

At the Grand Nov. 13 His Last Dollar, that interesting play of Kentucky romance and the turf, was played to a crowded house. David Higgins and Eleanor Montell, the stars, with the assistance of a very able co., won their way into the hearts of the big audience.

The bill at Shea's this week is a good one. The best new feature offered is Taylor Holmes, whose imitations are not only clever, but are in the main exceedingly droll. Murphy, Nichols and co. present a farce that is very amusing.

At the Majestic Nov. 13 The Confessions of a Wife, a melodrama full of heart interest, drew a good audience.

The Bohemian Burlesquers at the Star made a hit. Andy Gardner as Patsy is with the co. and is living up to his reputation as a funmaker.

STANLEY McKEOWN BROWN.

TOLEDO.

Otis Skinner presented His Grace de Grammont at the Valentine 9 to a large and well pleased audience. William H. Crane made his first appearance here in three years 11, giving his new play, An American Lord. The comedian has always been a great favorite, and a well filled house voted it the best he has played for some time. Mrs. Leffingwell's Boots is a very pleasing little comedy, but played to empty seats 13. Alice Neilsen was greeted by a fine house 14, when she made her first appearance in this city in Italian opera. Although her many admirers were glad to welcome her, there was something lacking and the performance was not altogether satisfying. Piff! Paff! Pouf! with our own Kathryn Osterman as the Widow and Fred Mace as the Sand Man, filled the theatre 15. Miss Osterman is as much at home in extravaganza as in comedy or society drama. Brother "Mike" was also a revelation and agreeably surprised his friends.

My Wife's Family was the Lyceum attraction 9-11. The co. was excellent, and Frank Beamish and Rita Knight, great local favorites, together with Arthur Don and Minnie May Thompson, did the bulk of the work. Our New Minister 12-15 did not draw as well as usual. The same co. that has played the piece since its opening several seasons ago furnish a very even performance.

At Burt's The Street Singer 9-11, and The Gypsy Girl 12-15, pleased good houses.

C. M. EDSON.

KANSAS CITY.

Wilton Lackaye appeared at the Willis Wood 9-12, giving three performances of The Pit and two of Trilby. Although both plays have been seen here before they nevertheless attracted good sized audiences. Francis Wilson in Cousin Billy was greeted by large audiences 12-14. Cousin Kate 16-18. The Heir to the Hoorah 19-25.

Harry Clay Blaney's new play, The Boy Behind the Gun, proved the biggest card of the season at the Gillliss 12-19, where large audiences and the S. R. O. sign were of frequent occurrence. The Street Singer 19-25.

The Girl from Kay's played the week of 12-18 at the Grand to the usual good business. Bobby North and Lila Blow appeared in the leading roles and were well received. The Chaperons 19-25.

The Funny Mr. Dooley was the Auditorium offering 12-18, playing to good business throughout the week. Paul Quinn in the title-role was excruciatingly funny, while the supporting co. lent able assistance. Texas 19-25.

The Flower Show in Convention Hall the week of 13-19 proved one of the most popular of the many amusements held there this season. The Nelson-Britt moving pictures will be shown in Convention Hall the week of 19-25.

D. KEEDY CAMPBELL.

SPRINGFIELD, MASS.

John Drew in De Lancey was at the Court Square 10, but did not draw as well as usual. Simple Simon Simple put in a strenuous matinee and night 11. Leo Ditrichstein's Before and After made such a hit 13 that it was promptly booked for a return date 20. The farce is of the liveliest kind. Fritzi Scheff made another hit with her new opera, Mlle. Modiste, 14. The magnetic little star was well surrounded with good people. The Gingerbread Man 17, 18. The Land of Cotton 20, 21. The Little Gray Lady 22. Irish Ladies' Choir of Dublin 23. Brown-Dartmouth Glee Club 24. Under Southern Skies 25. Arnold Daly 27, 28.

Maude Fealy in Dorothy Vernon of Haddon Hall was a popular hit in her opening week with the Gilmore Stock co. Her portrayal of the character was artistic and finished, and many said that she was the ideal Dorothy. The patronage of the house is sure to be large in the eight weeks that she will be here. Harry Glazier played Sir John; Anna Layng, Elizabeth, and Raymond Capp, Sir Malcolm Vernon. Madame Sans Gene is the bill for week 20.

On the Bridge at Midnight was the bill at the Nelson 16-18, and the sensational melodrama was well received.

EDWIN DWIGHT.

ST. PAUL.

A comic opera without the character of some Oriental king and a chief adviser, together with a shipwrecked plot, is, indeed, enjoyable. The School Girl opened a week's engagement 12 at the Metropolitan. The chorus is exceptionally pretty and shapely, and sang very well. Carrie Reynolds played the title-role acceptably. Lillian Leigh is handsome and graceful, and leaves a good impression by her clever singing and dances. Her support is very good, especially the comedians, Arthur Wooley and Robert Whyte, Jr. Helene Bryne, the original Cicely, was very effective. Maybelle Raymond was good as the Mother Superior, and sang very well. Gus Vaughn, as theartist, pleased, and his singing received much applause. Florence Roberts comes 18 in Ann Lamont.

Rose Melville is holding the boards at the Grand, and Sis Hopkins has not changed. It's the same Sis as of old, and is drawing just as well as on its first visit. The scenery was very satisfactory. Kellar comes for a week 19.

The German Stock co. produced Niobe (matinee) 12 at the Metropolitan, and pleased a large audience. The co. is gaining in favor, and the attendance is growing at each production. They will put on A Night Off (matinee) 19.

HARRY O. WILLIAMS.

JERSEY CITY.

The Brothers Byrne in the perennial new Eight Bells played its steenth engagement at the Academy of Music 13-18. The fire scene in the third act is very good. William H. Turner in David Harum 20-25. The Ninety and Nine 27-Dec. 2.

Me, Him and I came to the Bijou Theatre 13-18 to large patronage. How Hearts Are Broken 20-25. Nat Wills 27-Dec. 2.

The Elks will have a theatre party at the Academy of Music 23 to honor William H. Turner and Pliney Rutledge, members of the David Harum co. and also connected with the local lodge. A reception will follow at the Elks' clubroom after the performance. The annual memorial services will occur Dec. 3.

Ex-Alderman Henry A. Smith, of Brooklyn, has been appointed business-manager of the Bijou Theatre here by Colonel John W. Holmes, the proprietor, to succeed the late Harry P. Hogan. Mr. Smith was connected with the Star Theatre, Brooklyn, when Colonel Holmes was the proprietor and manager of that house.

Colonel John W. Holmes was absent from his Bijou Theatre 15-17, having been compelled to remain home on account of nervous prostration. The doctor says he will be out again in a few days.

WALTER C. SMITH.

DENVER.

The Sho-Gun met with unqualified success at the Broadway 6-11. It is one of the best comic operas ever seen here, excelling in picturesqueness, beautiful costumes, tuneful music and clever lines. The work of the chorus was notably good. John Henshaw was irresistably droll as Spangle. Thomas Leary, William Weedon, Genevieve Day, Agnes Caine Brown, Isabelle D'Armand, and May Ten Broeck won much praise. The two concerts by the Kilties' Band were well attended and much enjoyed 12. There has been an immense sale for Richard Mansfield's six performances 13-17.

The Chaperons drew well at the Tabor. "The Whole Dam Family" was the song hit of the performance. Ruth Lloyd, Edyth Valmaseda, Frank Wooley, Doris Goodwin, Harry Ladell, and John price played the principal parts commendably. Shadows on the Hearth 12-18. In Old Kentucky 19-25.

The Curtis offers The White Tigress of Japan 12-18.

The May Howard co. hardly came up to expectations at the Empire. The Star Show Girl 12-18.

MARY ALKIRE BELL.

PROVIDENCE.

At the Empire Nov. 13-18 the Rays had packed houses at nearly every performance and their entertainment, Down the Pike, was as successful as it was last year. Lillian Mortimer in No Mother to Guide Her 20-25.

William Courtleigh and the Imperial Stock co. gave good presentations of Lady of Lyons at the Imperial 13-18 and drew fair houses. Mr. Courtleigh as Claude Melnotte and Flora Bowley as Pauline gave fine performances. The Crust of Society 20-25.

Harold Bauer will be heard in a piano recital 29 under the auspices of the Providence Musical Association.

Edward F. Albee, proprietor of the Providence and Pawtucket Keith theatres, is planning two big concerts for the benefit of the Russian Jews. These concerts, one each at the Providence and Pawtucket theatres, will be given on Sunday evenings in the near future.

HOWARD RIPLEY.

OMAHA.

At the Boyd Richard Mansfield was seen in Don Carlos and Dr. Jekyll and Mr. Hyde Nov. 10, 11.

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appearing as Shylock in The Merchant of Venice matinee 11. Business was fair. Guy Bates Post headed a large and capable co. in The Heir to the Hoorah 13-18. Business was fair, but should have been better. Manager Burgess announces Francis Wilson 17, 18. Carlton Opera co. 19-22.

Texas was the offering at the Krug 9-11, and the stirring scenes were received with tumultuous applause by the large audiences present. 'Way Down East opened a half week's engagement to a packed house 12 and is given a fine production. Indications are that good business will continue. The Smart Set is underlined for 16-18. McFadden's Row of Flats 19-21. The Grafters 22, 23. Mr. Dooley 24, 25.

When We Were Twenty-one is the offering at the Burwood week of 12 and business is all that could be wished for. If the theatre were half again larger it looks as though it would be filled nightly. Shenandoah will be produced week of 19.

J. R. RINGWALT.

LOUISVILLE.

Otis Skinner presented for the first time in Louisville, during his engagement at Macauley's Nov. 13-15, His Grace de Grammont. It was favorably received, drawing excellent houses. The Isle of Bong Bong, with John W. Ransome featured, will finish the week at Macauley's and will be followed by Comin' Thro' the Rye, then Frank Daniels.

At the New Masonic the stirring military play Marching Through Georgia proved a strong attraction. The scenery, music and mechanical devices introduced went far to make up a very realistic production. Business good.

The Avenue had another prosperous week Nov. 12-18 with the sensational melodrama The Queen of the White Slaves. It abounds in thrilling situations from curtain to curtain. The co. is a good one.

Anna Eva Fay filled Liederkranz Hall nightly week Nov. 13 in her mystic entertainment. In a specialty styled Somnolency she does some very startling things.

The engagement of the Rainer Tyrolese warblers and dancers at Liederkranz Hall, which concluded 12, was a success, the attendance being large at each performance.

The entertainment given at the Galt House by the Musical Art Society Nov. 14 was a notable one. The soloists were Miss Shafer, Fraulein Lehrman, Karl Schmidt, and Zudie Harris.

James B. Camp, the energetic promoter of our big amusement events, is suspiciously quiet these days. In an indirect way a rumor is current that he is developing a scheme for a gigantic Summer amusement enterprise for the heated period in 1906.

Nellie Mae Hewitt, a talented Louisville girl, joined the Piff! Paff! Pouf! co. She will play the part of Nora Melon. CHARLES D. CLARKE.

LOS ANGELES.

Old Kentucky, at the Mason Nov. 6-8, proved a good drawing card; in fact, the piece never fails to interest a certain class of theatregoers, who wouldn't miss it should it come a half dozen times a year. The co. was fairly selected and managed to satisfy. Andrew Mack followed the last three nights of the week in Tom Moore, and while no complaint could be lodged against the attendance, however, it should have been much heavier, for Mr. Mack is excellent and carries with him a co. of well chosen players.

Reaping the Harvest made quite a hit at the Burbank 5-11, and well that it did, for this little comedy romance is filled full of the right kind of fun and emotions and, of course, the Morosco co. as usual put forth their best efforts for success. The Judge and the Jury, a Western play by Harry D. Cottrell and Oliver Morosco, will be the attraction the coming week.

The Grand had a rattling good show 5-11 and did the customary good business. Carol Arden in Polly Primrose was the bill and every one enjoyed this charming little comedienne with her dainty ways. On the Bridge at Midnight 12-18.

The Gay Parisians was the bill at Belasco's 6-12. Although the play in itself is of a poor sort the co. did such excellent and earnest work as to impart considerable enjoyment. In this play Helen Eaton, one of this city's society belles, made her debut on the professional stage, and of course all swelldom was out the first night to give her a rousing welcome. Miss Eaton has been seen in amateur work and promises well for the future. DON W. CARLTON.

COLUMBUS.

Columbus has had to wait a long time to see our own little star, Elsie Janis, but the demonstration that welcomed this dainty little mimic to her home town at the Great Southern Theatre on Thursday and Friday, 16, 17, in The Little Duchess, was of sufficient size to satisfy the cravings of the most great and mighty star in the theatrical firmament.

Captain Impudence is the bill at the popular Empire, and the play affords one of the best vehicles for the stock co.'s talents that has yet been produced. Edwin Milton Royle wrote well when he turned out Captain Impudence, mayhap better than he knew, for the piece is excellently adapted for stock work. Frank Camp, who is always good, lived up to the standard in the title-role, and Miss May skipped through her part with ease and grace. Thomas Williams as Jim scored the hit of his career.

George Loane, juvenile, is in his last week here, having resigned to accept a stock engagement in Chicago, from where he came to this city. Mr. Loane has made many friends here. Charles Haydon joins the co. to fill Mr. Loane's place, and comes well recommended. In the Palace of the King, which is next in order, will bring to the fore both of the new members—Mr. Haydon and Miss Lamkin.

Quincy Adams Sawyer and Jane Corcoran in Pretty Peggy filled in the week at the Grand to good business. Custer's Last Fight pleased the usual clientele at the High Street. JOSEPH R. HAGUE.

BUFFALO.

Blanche Walsh presented A Woman in the Case at the Star 13-15 to large and appreciative audiences. Mrs. Leffingwell's Boots was well acted at the Star 16-18 to fairly good business.

Lloyd Bingham offered a new historical play, Ireland, 1798, at the Lyceum week 13 and deserved much better patronage than he received.

William H. Turner in David Harum was the attraction at the Teck week 13, and both he and the play repeated their great success of last season. Prominent in the co. was Charles J. Diem, who played the Deacon in his usual clever manner. Mr. Diem was the recipient of many social functions during his stay in town.

Down at the Academy An Eye Witness, a melodrama of the most thrilling order, packed the house at every performance week 13.

Amelia Bingham was in town 12 looking after the affairs of the Lloyd Bingham co.

Emma Eames will be heard in a song recital at Convention Hall 23.

Hal Johnson has been engaged to play one of the principal parts in The Arrival of Kitty co. which is under the management of Williams and Davis, of this city. He has been identified with some of the best musical comedies. P. T. O'CONNOR.

NEWARK.

The Pearl and the Pumpkin was the attraction at the Newark Theatre Nov. 13-18, proving highly pleasing to large and enthusiastic audiences. Week 20, 25, the Rogers Brothers in Ireland.

The Vaughan Glaser co. always puts a great deal of care into its production, and that of the week 13-18, What Happened to Jones, is no departure from their rule. The large audiences at the Empire which greeted this production were in a hilarious mood before the first act was half over and continued in that state of mind until the final curtain. Week 20-25, The Charity Ball.

How Hearts Are Broken came to Blaney's 13-18 and has played to houses crowded to the doors. George D. Mackey is the leading man. Week 20-25, The Curse of Drink.

A stirring melodrama in four acts, Wedded and Parted, is drawing good houses at the Columbia 13-18. Week 20-25, The Life That Kills.

JOSEPH E. HARRISON.

CANADA.

GUELPH, ONT.—ROYAL OPERA HOUSE (C. L. Higgins, mgr.): Marks Brothers 6-11. Plays: East Lynne, A Man of Mystery, The Black Flag, Happy Hooligan, The Emerald Isle, and The Young Wife; very poor co.; fair business. Amateur Minstrels, direction of Holly Sheppard, 14, 15; splendid, to crowded houses. Slaves of the Mine 15. The Yankee Consul 21.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): When Knighthood Was in Flower 2, 3; splendid, to good business. Sultan of Sulu 7; mediocre, to S. R. O. Peggy from Paris 9, 10 delighted two full houses. Arizona 13. London Bioscope co. 14-18.——PEOPLE'S (Carl Berch, mgr.): The Berch Stock co. in Trilby gave a good show to packed houses.

QUEBEC, QUE.—AUDITORIUM (F. X. Korman, mgr.): Merritt and Pritchard's moving pictures 6 drew fair business. Paul Casseneuve's French co. opened a week's engagement 13 to a good house. Quebec Symphony Orchestra 20. The Sign of the Four 23-25. Paul Casseneuve at the head of his own co. 27-Dec. 2. Madame Sara Bernhardt 4, 5.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglass, mgr.): The Clansman 6, 7, with matinee, to crowded houses. The Geisha 8; two good houses. The Woman Hater 11; two fair houses. Effie Ellsler in Hazel Kirke 13, with matinee. Weil's Band 14. Frank Daniels in Sergeant Brue 15, 16. Shepard's moving pictures 18, with matinee.——BIJOU (M. L. Semon, mgr.): Daniel Ryan in repertoire to good business 6-11. Black Crook 13-18.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): Clansman 8; good co. to S. R. O. A Son of Rest 9; good co.; fair house. Harry Beresford in The Woman Hater; good co.; poor house. Black Patti 13; good co.; fair house. Al. H. Wilson 24. Sergeant Kitty 27. Sign of the Four 30.

TALLADEGA.—CHAMBERS' OPERA HOUSE (Joe S. Chambers, mgr.): Hoyt's A Bunch of Keys 3; good business. Black Patti 14.——ELKS' NEW THEATRE (Charles G. Cooper, mgr.): Williams Comedy co. 6-11 to large and well pleased audiences. Field's Minstrels 17.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Al. H. Wilson 9, matinee, in The German Gypsy packed the house and satisfied. Babes in Toyland 11, matinee; heavy patronage and thoroughly pleased; Grace Hazard and Budd Ross carried off the honors.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, lessee and mgr.): A Bunch of Keys Oct. 30 pleased good business. Sign of the Four 11 gave perfect satisfaction. Barlow's Minstrels 15.

SELMA.—ACADEMY (Long and Rees, mgrs.): The Geisha 10; good co. and house. Woman Hater 13; excellent, to moderate house. Hazel Kirke 14. Happy Hooligan 18.

DEMOPOLIS.—BRASWELL THEATRE (Hayden and Braswell, mgrs.): A Breezy Time 6; mediocre to topheavy house. Barlow's Minstrels 10 pleased S. R. O.

ARIZONA.

PHOENIX.—HARDWICK THEATRE (F. W. Stechan, mgr.): All star specialty co., headed by Raymond Teal, 13-15.

ARKANSAS.

PINE BLUFF.—ELKS' THEATRE (James M. Drake, lessee and mgr.): Weil's Band 7 pleased small audience. The Jeffersons 9 in The Rivals; enthusiastic audience. Mason and Mason 10; fair house and co. As Told in the Hills 11; fair house; Miss Gale in the title-role did good work. Hoity Toity 15. Louis James 16. Trip to Egypt 17. Donnelly and Hatfield's Minstrels 20. Harry Beresford 22. Bunch of Keys 23. Dora Thorne.

FORT SMITH.—GRAND (C. A. Lick, mgr.): Not Like Other Girls 6; performance fair; business light. Howe's moving pictures 7, 8 pleased all present. Liberty Belles 9; good performance and house. Wilton Lackaye in The Pit 13. Woodland 14. Hoity Toity 16. As Told in the Hills 18. Louis James 20. Alberta Gallatin 24. Wayward Son 25. Harry Beresford 28. Runaways 29. A Son of Rest 30.

HOT SPRINGS.—AUDITORIUM (Brigham and Head, mgrs.): Kersands' Minstrels 6 pleased a top-heavy house. The County Chairman 8 to a large and appreciative audience. The Jeffersons in The Rivals 10; fine production; good business. Mason and Mason 11 pleased a fair house. As Told in the Hills 13. Wilton Lackaye in The Pit 15. Woodland 16. Louis James 17. Dora Thorne 18.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee; C. T. Taylor, mgr.): County Chairman 7; good performance and business. Mason and Mason 8; poor performance and business. As Told in the Hills 10 pleased light business. Jefferson Boys 11 to fair business; performance good. The Pit 14. Woodland 15. Hoity Toity 16. Punkin Husker 17. Louis James 18. Bunch of Keys 22. Dora Thorne 23. Son of Rest 28.

FAYETTEVILLE.—K. OF P. OPERA HOUSE (J. C. Harrison, mgr.): My Friend from Arkansaw 2; good house and play. Not Like Other Girls 8; good co. to S. R. O. Liberty Belles 10; co. fair; crowded house. The Butlers 13-18. As Told in the Hills 20.——ITEM: H. Spielberger joined Not Like Other Girls here and took the part as the villain and scored.

HELENA.—GRAND (B. R. Fitzpatrick, mgr.): Walker Whiteside 6 pleased a large audience. Weil's Band 9 and matinee. Mason and Mason in Fritz and Snitz 11 drew topheavy house. Rabbit's Foot Minstrel co. (under canvas) 13; poor. Donnelly and Hatfield's Minstrels 15.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): Murray and Mack 9 pleased large audience. Sherman in My Friend from Arkansaw 15. Hoyt's Comedy co., booked for this week, failed to appear.

CALIFORNIA.

OAKLAND.—MACDONOUGH (Hall and Barton, lessees): Britt-Nelson fight pictures 5-10; interesting; attendance large. Honest Hearts 11; production and business satisfactory. Under Southern Skies 13, 14. Prince of Pilsen 23, 24.——YE LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented The Optimist 6-12; production fully up to standard; attendance continues large. Captain Swift 13-19.——THE CRESCENT (Callahan and Clayton, mgrs.): Landers Stevens in Faust 13-19; play well interpreted and scenic effects good. U. T. C. 13-20.——ITEM: Manager Bishop left for New York on a business trip.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): Oliver Morosco's Ghosts 6; splendid, to full house; pleased. Haverly's Minstrels 11.

SAN DIEGO.—1818 (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): In Old Kentucky 4; fine co.; crowded house.

COLORADO.

GRAND JUNCTION.—AUDITORIUM (J. B. Boyer, mgr.): At the Old Cross Roads 24. Rusco and Holland's Minstrels Dec. 7.——PARK OPERA HOUSE (Edwin A. Haskell, mgr.): White Tigress of Japan 6; fair business; good performance and co. Uncle Josh Spruceby 20. Kitties' Band 24. The Marriage of Kitty 25. Under Southern Skies 27.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): The Girl from Kay's 7; good patronage and performance. Shadows on the Hearth 11; fair business only; piece of the melodrama order and received fair amount of applause. The Chaperons 14. The Sho-Gun 15. A Thoroughbred Tramp 18.

LA JUNTA.—THEATRE (Ed C. King, mgr.): Shadows on the Hearth 9; best this season; business fairly good. Thoroughbred Tramp 14. George Samuels' attractions 16, 17. Sweet Clover 21.

ASPEN.—WHEELER OPERA HOUSE: The White Tigress of Japan 7; good performance and house.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The Old Homestead without Denman Thompson is like "an egg without salt." However, this favorite play was well received 9 and the part of Joshua was ably portrayed by William Laurence, who followed close in imitation of the old favorite star. The Virginian 10, 11 was greeted by large audiences. John Drew in De Lancey 13. Nat Goodwin in Wolfville 14 drew fair sized audience, the number of which was handicapped by counter attraction of the Boston Symphony concert, that packed the Foot Guard Armory to the doors. James O'Neill kept the close attention of an appreciative audience 15 in Monte Cristo. Fritzi Scheff 16, 17. Julia Dean in Little Gray Lady 18. Gingerbread Man 20, 21. Grace George 22. In Gay New York 23. Land of Cotton 24, 25.——OPERA HOUSE (H. H. Jennings, mgr.): Barney Gilmore's picturesque Rocky Road to Dublin 9-11 pleased packed houses. Billy B. Van and a versatile co. 13-15 kept large audiences in continuous good humor. Britt-Nelson fight pictures 16. Why Girls Leave Home 17, 18. A. DUMONT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; D. C. Boone, res. mgr.): Ben of Broken Bow to small gatherings 9, 10. The Old Homestead to banner business matinee and evening 11; excellent. The Britt-Nelson pictures to fair sized gatherings 13, 14. Nat Goodwin in Wolfville to fashionable audience 15. The piece is lacking in dramatic form and has no humour. Mr. Goodwin played the role of Cherokee Hall admirably, but it is an impossible role. James O'Neill in the ever popular Monte Cristo to good business. Fritzi Scheff in Mlle. Modiste 18. Gay New York 21. The Prodigal Son 23.——WOOLSEY HALL: Adele Aus Der Ohe to large and enthusiastic assemblage 16. Miss Aus Der Ohe played a long and difficult programme brilliantly and was given an ovation.——NEW HAVEN (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Why Girls Leave Home drew well 13-15. How Hearts Are Broken 9-11; excellent, to large audiences. Effie Fay in The Belle of Avenue A 16-18; house already sold out. Queen of the Convicts 20-22. The Rays 23-25.——ITEMS: Fritzi Scheff will attend the Yale-Princeton football game at Yale Field 18, the guest of the team.—Walter Camp gave a stag luncheon for John Drew at the Country Club 7.

JANE MARLIN.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.): John Drew in De Lancey 9.—Billy B. Van in The Errand Boy 10, 11. Effie Fay in The Belle of Avenue A 13 was applauded despite the date. Typical melodrama was Lured from Home 14, 15. Gay New York, featuring unctuous Dan Mason, 16-18. Down the Pike 20. Britt-Nelson fight pictures 21. The Gingerbread Man 22. Girls Will Be Girls 23. The Prodigal Son 24. Why Girls Leave Home 25. Checkers 27. Lieutenant Dick, U. S. A., 28, 29. Charles Grapewin in John Henry 30. W. P. HOPKINS.

WATERBURY.—POLI'S (Jean Jacques, mgr.): Frits Williams and his excellent co. in Before and After 9 delighted a good house. William Lawrence and co. in The Old Homestead 10 pleased. John Drew in De Lancey 11 filled a pleased house. Lured from Home 13 to good business. Effie Fay in The Belle of Avenue A 14; fair sized audience. Fritzi Scheff in Mlle. Modiste delighted a large audience 15. N. C. Goodwin in Wolfville 16.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Simple Simon Simple 10; good patronage; satisfied. Britt-Nelson pictures 11; two good houses; pleased. In the Land of Cotton (return) 14; large and highly pleased audience. Theodore Van Yorx 17. Al. Leach 20.——MAJESTIC (H. H. Jennings, mgr.): Why Girls Leave Home 16 drew well and pleased.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): Manhattan Stock co. closed a successful week 11, giving splendid satisfaction. In the Land of Cotton 13 pleased a fair audience; a return date would turn them away. Gay New York 15 pleased a good audience. James O'Neill 17. Hi Henry's Minstrels 18. Hiram Woodruff (return) 20. Imperial Picture co. 21, 22.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): In the Land of Cotton 9 drew a fair sized house on its return and pleased. Hi Henry's Minstrels 11; two large audiences. Arnold Daly in You Never Can Tell 18. Gay New York 20. Franklin Woodruff (return) 21. Charley Grapewin 24. Before and After 25.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): Billy Van in The Errand Boy 9; excellent to S. R. O. Wizard of Oz 11; good performance and business. Monte Cristo 13; good performance and business. Ben of the Broken Bow 14; excellent, to good business.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): The Land of Cotton (return) 11 repeated success to good patronage. Wronged 13; play, co. and receipts poor. Franklin Woodruff as Ben of Broken Bow pleased a good audience 16. Hi Henry 20. The Little Gray Lady 21. In Gay New York 22.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Wizard of Oz 10; unsatisfactory to large house. Wronged 11; co. and business fair. Gay New York 13; excellent co.; good business. James O'Neill in Monte Cristo 14 pleased large audience.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): In the Land of Cotton (return) 10 delighted large audience. Britt-Nelson Fight pictures 9; very small male audience. Wronged 14; light house. A Dangerous Life 22.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Wronged 9 to small house; poor co. In the Land of Cotton (return) 15; fine performance to fair business. Local Minstrels 16, 17. A Dangerous Life 18.

TORRINGTON.—UNION (C. W. Volkmann, mgr.): Wronged 8; co. good; fair business. James O'Neill in Monte Cristo 10 pleased large house; excellent co. In the Land of Cotton 16. Britt-Nelson moving pictures 23. Kerry Gow 28.

BRISTOL.—OPERA HOUSE (F. B. Michael, mgr.): Gay Matinee Girl 16. Hi Henry's Minstrels 21.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Baylis, mgr.): Muggs' Landing 11; fair house. Eva Tanguay in The Sambo Girl 14; good house. The Real Widow Brown 15; fair business. The Unwritten Law 16. Ikey and Abey 20. Robin Hood 21. Creston Clarke in Monsieur Beaucaire 22. Philadelphia Orchestra 23. Simple Simon Simple 25.——LYCEUM (Daniel Humphries, mgr.): The Sign of the Cross 9-11; fair business. A Girl of the Streets 13-15; good houses. Fast Life in New York 16-18. The Confessions of a Wife 20-22. The Lighthouse by the Sea 23-25.

GEORGIA.

ATLANTA.—GRAND (H. L. De Give, mgr.): The Clansman Oct. 30-1; excellent, to crowded houses. Laura Millard Opera co. in The Geisha 6, 7; fair performance and houses. Harry Beresford in The Woman Hater 9; good performance and house. Frank Daniels in Sergeant Brue 17, 18. Al. H. Wilson in German Gypsy 21. Elinore Robson 22, 23. Walker Whiteside in We Are King and David Garrick's Love 24, 25. Weber's All Star co. 27, 28. Pauline Hall 29.——BIJOU (Jake Wells, lessee; H. L. De Give, res. mgr.): Black Crook 6-11; good performance and houses. George Sidney in Busy Izzy's Vacation 13-18.

ATHENS.—NEW OPERA HOUSE (Wade H. Lowry, lessee and mgr.): Crescent Comedy co. 7-11, presenting The Turn of the Dice, Nell Gwynne, A Woman's Honor, Jack the Giant Killer, and Jesse James; fair performances to moderate business. The Denver Express 13; fair performance to small house. The Sign of the Four 15. Black Patti 16. When We Were Twenty-one 24. Shepard's pictures 25. Lewis Morrison Dec. 1. A Madcap Princess 4.

AUGUSTA.—GRAND (William Schweigert, mgr.): The Black Crook 2; first-class production to good business. Harry Beresford 3 in The Woman Hater; pleasing performance to good house. De Pew Stock co. opened for week 13, presenting The Struggle for Gold; good audience; well pleased. Al. H. Wilson 20. Walker Whiteside 21. Pauline Hall 22. The Madcap Princess 25. Paul Gilmore 27.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Peruchi-Gypsene co. 13-15 in repertoire; good business; satisfactory performances. Al. H. Wilson 16 in The German Gypsy. Lewis Morrison in Faust 17. Florence Davis in The Player Maid 18.

MACON.—GRAND (E. M. Horine, mgr.): Kalbfield's Minstrels 8; good business and performance. Al. H. Wilson 13 in The German Gypsy pleased good house. Walker Whiteside 22.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): The Sign of the Four Oct. 31; fair co. to poor business. Barlow's Minstrels 17.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Barlow's Minstrels 23. Louis Morrison in Faust 28. When We Were Twenty-one 29.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): A Breezy Time 18. Louis Morrison in Faust 25.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Miss Lansing Rowan's Repertoire co. week of 6 in Camille, Woman Against Woman, Mabel Heath, La Belle Marie, and East Lynne (matinee), winding up with The Count of Monte Cristo to an S. R. O. house; splendid co.; good business. Bertha Kuntz Baker 13, 14, auspices Y. M. C. A., dramatic reader. Marriage of Kitty 18. When Knighthood Was in Flower 23. Georgia Minstrels 25. Mellcan Tramp 29.——EMPIRE AND STAR THEATRES: Doing good business all the past week (Hessie and Sturges, mgrs.).

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Oscar L. Figman and Ruth White in The Tenderfoot 6 pleased capacity. Adelaide Herrmann 8; good co.; poor business. York State Folks 11; fair co. and business. The Missouri Girl 14. The Sultan of Sulu 17. Peggy from Paris 24.

ILLINOIS.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): The Ehler's Stock co closed successful engagement 7. Plays: Princess of Patches, Under Two Flags, The Connecticut Girl, Terrible Times, and Fortunes of a Waif. Thomas W. Ross in A Fair Exchange 8 delighted large and enthusiastic audience; excellent co. throughout. Charles B. Hanford, assisted by Marie Drofnah, presented Taming of the Shrew 9 before fairly good house; best of satisfaction. The Maid and the Mummy 10 drew large audience; pleased. Stetson's U. T. C. 11; as usual did big business. Fatal Wedding 12 canceled. The Forbidden Marriage 12 (matinee and evening) to crowded houses; good satisfaction. Little Johnny Jones 15. The Devil's Auction 16. Wedded and Parted 19. San Toy 22. Railroad Jack 23. The Orphan's Prayer 25. The Two Johns 26.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.; Charles A. Takacs, res. mgr.): Kellar, the magician, 11; best ever; crowded house and excellent performance. Human Hearts 12; excellent co.; packed house. At Piney Ridge 14. Hoosier Girl 18. The Rajah of Bhong 19. Her Fatal Sin 25. Why Girls Leave Home 26.——ITEMS: Kellar, the magician, says that forty years or more ago he struck Waukegan and gave a performance under difficulties, having to ask credit and getting it of the house manager, the late John Ponsonby, and of the old Waukegan "Gazette." After that his fortunes took a rise and he has always wanted to come back before a Waukegan audience.—The coming of the Thomas Orchestra to Ravinia Park is now assured. On the 25th Thompson Seton lectures there on "Wild Animals I have Known." He appears at the Schwartz in Waukegan 23.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George W. Chatterton, mgr.): Thomas W. Ross and an excellent co. in A Fair Exchange 6, 7; capacity audiences; many encores. Mrs. Wiggs 8; capable co.; pleased big, enthusiastic audience. Stetson's U. T. C. 9 to good business. The Holden co. in The Forbidden Marriage 11; good business both matinee and night. Heart of Chicago 12 pleased capacity. Devil's Auction 14. Harold Bauer (pianist) 16. Daniel Sully in Our Pastor 17. Tim Murphy 18. Hans and Nix 19.——GAIETY THEATRE (Smith and Burton, mgrs.): Excellent bill and business week of 6: Marie Alba, McNamee, Gillihan and Brocee, Wava Cummings, the Great Gay, and the kinetoscope.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Richard Mansfield in Don Carlos 8; large audience; delighted. Happy Hooligan's Trip Around the World 9; excellent co.; huge satisfaction. The Royal Slave 10; good drama; medium house. Hans and Nix 11 amused good attendance; laughable. Why Girls Leave Home 12; sensational; strong drama; packed house. Daniel Sully in Our Pastor 13; good, to fair audience. Judge Hanna (Christian Science lecture) 14; interesting. Tim Murphy in A Corner in Coffee and David Garrick 15, 16. May Irwin in Mrs. Black Is Back 17. U. T. C. 18.——ITEM: Will Bradley, of Hans and Nix co., is a local boy.

DECATUR.—POWERS' GRAND (J. F. Given, mgr.): Black Crook, Jr., 6; good audience. William Mong as the Clay Baker 7 pleased a fair audience. Younger Brothers in Northfield Bank Robbery 9. Devil's Auction 11 to good business; audience pleased. North Brothers 13-18 open in Way of the World. May Irwin 18. The Forbidden Land 20. The Maid and the Mummy 21. The Volunteer Organist 22. Human Hearts 25.——BIJOU (A. Siegfred, mgr.): Hyde and Heath, Tom Ripley, La Adella, J. V. Mitchell, Coleman and Maxie, and Lifting the Lid.

BLOOMINGTON.—GRAND (F. Wolkau, Jr., mgr.): North Brothers Repertoire co. week 6. Plays: The Way of the World, The Village Peacemaker, Driven from Home, The Tie That Binds, Camille, Under the Harbor Lights, and East Lynne; pleased good attendance. Heart of Chicago 13; mediocre co. to small house. Ernest Thompson-Seton 14; two large houses. Shooting the Chutes 15. Tim Murphy in A Corner in Coffee 17. Human Hearts 18. The Mummy and the Maid 22. Forbidden Land 27. Volunteer Organist 24. A Poor Relation 25.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Happy Hooligan 8 pleased fair house. Little Johnny Jones 11 scored a big hit to S. R. O. Heiden Brothers in Forbidden Marriage 13 pleased good house. Tim Murphy in A Corner in Coffee 14. May Irwin in Mrs. Black Is Back 16. The Show Girl 19. Stetson's U. T. C. 20. Trilby 21. Forbidden Land 22. Francis Wilson 23. John Griffith in Richard III 25. Hans and Nix 27. Orphan's Prayer 28. Two Johns 29.

EAST ST. LOUIS.—BROADWAY (H. P. Hill, mgr.): A Country Kid 6; light business. Stanley Stock co. 9-11. Plays: Guilty Without Crime and Crime and Criminals of New York. The Younger Brothers, Vandyke-Eaton co. week 13. Plays: In the Hands of the Czar, Carmen, Camille, A Struggle for Gold, Dr. Jekyll and Mr. Hyde, Deadwood Dick, Dora Thorne, and James' Boys in Missouri. The Heart of Chicago 19. Black Crook, Jr., 20. Richards' Juvenile Opera co. 23-25.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): The County Chairman 6; excellent co. and crowded house in attendance. The Winning Girl 7; fine co.; large and well pleased audience. Cinderella 8, 9, and matinee; co. fair; well attended night. Alberta Gallatin in Cousin Kate 11 was well received and proved very satisfactory. Murray and Mack in Around Town 13. A Trip to Egypt 14. Mason and Mason 20. Myrkle and Harder Stock co. 21-25. The Show Girl 27. Two Merry Tramps 30.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Van Dyke-Eaton co. 5-8; fair business. Plays: Across the Desert, Carmen, The Struggle for Gold, and The Embezzler; The Embezzler is a new name for The Belle of Richmond. Mrs. Wiggs 10, 11; splendid business.

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nese and co. Hans and Nix 12 satisfied S. R. O. house. Little Johnny Jones 16. What Women Will Do 18. The Maid and the Mummy 19. Mason and Mason 21. The Runaways 25. The Show Girl 26.

LINCOLN.—BROADWAY THEATRE (George W. Cuttriston, lessee and mgr.): Homer W. Alvey, res. mgr.): The Van Cook co. 9-11; fair co. to fair houses. Plays: The Mysterious Mr. Raffles, The Winning Hand, The Manxman, and Cinderella. Devil's Auction 13 immensely pleased crowded house. Dan Sully 16. What Women Will Do 17. Tim Murphy 20. Volunteer Organist 23. The Hustler 24. San Toy 25. Hans and Nix 29. A Desperate Chance 30.

ROCKFORD.—GRAND (George C. Sackett, acting mgr.): The Fatal Wedding 4; fair business. Rose Melville in Sis Hopkins 6 pleased fair house. Brown's in Town 8; well received; good house. Human Hearts 11 pleased good house. Passion Play pictures 12; good house. At Piney Ridge 13. The Show Girl 16. The Deserted Bride 18. Why Girls Leave Home 21. Tim Murphy 22.

ROCK ISLAND.—THEATRE (R. H. Taylor, mgr.): The Flints 6-11; good business. Daniel Sully in Our Pastor 12; excellent; pleased two good houses. An Orphan's Prayer 14. San Toy 18. Why Girls Leave Home 19. My Wife's Family 20. The School Girl 22. The Two Johns 23. Stetson's U. T. C. 24. The Forbidden Land 25.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.): Black Crook, Jr., Burlesquers 7, 8 pleased top-heavy house. Mrs. Wiggs 9 delighted S. R. O. Holden Brothers' Forbidden Marriage 10; good business and co. Her Fatal Sin 11 canceled. The Two Johns 27. The Train Robbery 28. A Fool's Revenge 30. Under Southern Skies Dec. 2.

KEWANEE. — McCLURE'S OPERA HOUSE (Frank F. Shults, mgr.): Human Hearts 6 pleased a full house. At Cripple Creek 9 to large and enthusiastic audience. My Wife's Family 11 to S. R. O.; pleased. Dora Thorne 14. Holden Brothers' Forbidden Marriage 15. The Two Johns 18. Stetson's U. T. C. 21. Y. M. C. A. 24. Alice in Wonderland 25.

JOLIET.—THEATRE (J. T. Henderson, mgr.): Brown's in Town 9 pleased a good house. Happy Hooligan 11 to S. R. O. The Two Johns 12 to big business. A Fair Exchange 13; fair business and performance. San Toy 14. Human Hearts 15. Shooting the Chutes 18. Piney Ridge 19. Tim Murphy 21.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Why Girls Leave Home 10 drew fair attendance. My Wife's Family 12 seemed to give general satisfaction to good house. San Toy 16. Human Hearts 19. Mary Marble in Nancy Brown 26.

MATTOON.—THEATRE (Charles Hogue, mgr.): Elezea Durant (benefit) 6 in an act from Taming of the Shrew, As You Like It, and Celebrated Case; pleased good house; Miss Durant was raised in our city. Younger Brothers 9 to fair business. Yale's Devil's Auction 10 delighted a packed house.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): Happy Hooligan's Trip Around the World 10 pleased good sized audience. Human Hearts 13 to fair business. Dan Sully in Our Pastor 14; a satisfactory performance to medium business. San Toy 15. Dora Thorne 18.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, mgr.): Hans and Nix 7; large audience; fair. Dora Thorne 11; good sized audience; pleased. Porter White in Fool's Revenge 27. People's Players 30.

STERLING.—ACADEMY (M. C. Ward, mgr.): Wallack's Theatre co. 6-8 presented The Mansion of Aching Hearts, Was She to Blame, and My Friend from Arkansaw to good business; fair satisfaction. My Wife's Family 10 pleased big business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): William Mong in The Clay Baker 8 pleased small house. Egypta 9-11 (local, under auspices of St. Catherine's Guild of Emmanuel Episcopal Church) drew large and well pleased audiences.

PANA.—GRAND (J. F. Given, mgr.): Younger Brothers 7; topheavy; pleased. Brown's in Town; large audience; pleased. Van-Cook Stock co. 13-15. The Volunteer Organist 20. Lachire 21. Lost in New York 22. Local minstrels 24. The Royal Chef 29.

CLINTON.—RENNICK OPERA HOUSE (I. C. Rabin, mgr.): A Royal Slave 6 to good house; best of satisfaction. The Train Robbers 13. The Bowery Newsgirl 23.

ARCOLA.—THEATRE (S. W. Smiley, mgr.): Royal Slave Oct. 31; good co.; large business. Heart of Chicago 9 failed to please fair audience. Younger Brothers 15. Royal Chef 27.

PITTSFIELD.—K. P. OPERA HOUSE (W. J. Hanley, mgr.): Witherell's moving pictures 11; poor house; failed to please. Heart of Chicago 17. Parker (lecture course) 18.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Hans and Nix 8; fair performance to S. R. O. Her Fatal Sin canceled. Sweeney and Alvido's Minstrels 20.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Cripple Creek 10; fair co. and house. Uncle Tom's Cabin 15. The Two Johns 20.

TAYLORVILLE.—NEW ELKS' OPERA HOUSE (M. J. Hogan, mgr.): Opened with Little Johnny Jones 16. North Brothers 18.

BEARDSTOWN.—GRAND (C. P. Cummings, mgr.): Younger Brothers 1; good co.; fair. A Royal Slave 8.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Mrs. Leffingwell's Boots 7 pleased a good house. Mildred Holland in The Triumph of an Empress 8 gave satisfaction; good business. Parsifal (Martin and Emery's) 11 drew well; fair satisfaction. Jane Dore in East Lynne 14. 'Way Down East 16.——AUDITORIUM (Harry G. Sommers, mgr.): Sky Farm 9 gave satisfaction. Shooting the Chutes 10 to good business. The Two Johns 11. Britt-Nelson Fight moving pictures 13; two performances to good business. Thomas W. Ross in A Fair Exchange pleased good house. Nobody's Claim 15. Jane Kennark in The Eternal City 16. A Poor Relation 17.——OLYMPIC (Barron Scanlon, mgr.): This house has been taken over by the International Theatrical Co., and reopened 13 with vaudeville.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): Dora Thorne Oct. 29 pleased large house; small house 30. Lew Dockstader's Minstrels 31 to large house. Queen of the White Slaves 1 pleased good house. Mildred Holland 2 in The Triumph of an Empress; good, to good house. Harry Clay Blaney in The Boy Behind the Gun 3, 4, pleased good houses. Mrs. Wiggs 5. Mrs. Leffingwell's Boots 6. Ethel Barrymore in Sunday 7. Devil's Auction 8. What Women Will Do 9. Heart of Chicago 10. At Piney Ridge 12. 'Way Down East 14. Jolly American Tramp 15. Jessie Mae Hall in The Street Singer 16. Desperate Chance 17, 18. Kolb and Dill in I. O. U.——COLISEUM (H. O. Bronson, mgr.): The White Slave; good houses matinee and evening 29; dark house 30-1. Grace Van Studdiford in Lady Teazle; good, to good house. Moonshiner's Daughter 5. Bowery Newsgirl 11.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): Two Johns 2; fair, to packed house. After Midnight 3, 4, pleased good houses. Ethel Barrymore in Sunday 6; excellent, to packed house. Parsifal 7; good, to fair house. William H. Crane in The American Lord pleased good house; co. good. East Lynne 11; two good houses. Piff! Paff! Pouf! 13. Madame Modjeska 14. Nobody's Claim 16. 'Way Down East 17. The Peddler 18.——MASONIC TEMPLE THEATRE (Frank E. Stoeder, mgr.): Ezra Kendall in The Vinegar Buyer 3 played to good house. Britt-Nelson pictures 4 pleased fair house.——ITEM: Charles F. Ernig, formerly ticket man at the Masonic Temple, has taken the position of assistant treasurer at the Majestic Theatre.

GOSHEN.—JEFFERSON THEATRE (Harry G. Sommers, mgr.): East Lynne 9; large audience; fair performance. Parsifal 10; good attendance; praiseworthy production. Britt-Nelson moving pictures 14; satisfaction to large patronage. West's Minstrels 15. The Eternal City 17. Nobody's Claim 18. Mrs. Wiggs of the Cabbage Patch 20. The Rajah of Bhong 22.——ITEM: George Roscoe and George Kruts are negotiating for the lease of the Irwin Opera House, planning to make it a continuous vaudeville theatre, together with occasional performances of repertoire cos. and attractions controlled by the Independents.

MARION.—INDIANA (Harry G. Somers, mgr.): Lew Dockstader's Minstrels 1 appeared to a fair sized audience; good entertainment. Mildred Holland in The Triumph of an Empress 4; two generous houses pleased. Grace Hayward Repertoire co. 6-11, pleasing light business. West's Minstrels 13; fair audience; disappointed. Parsifal 14; good audience; pleased. Pudd'nhead Wilson 15. Piff! Paff! Pouf! 16. Nobody's Claim 17. Quincy Adams Sawyer 20. Mrs. Wiggs 21. Kolb and Dill 24. The Diamond King 25.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Quincy Adams Sawyer 9 pleased large audience. The Bowery Newsgirl 13; fair audience; performance poor. Moonshiner's Daughter 18. The Union Depot (local) 17; put on for benefit of the Episcopalian Guild. Her Fatal Sin 22. Heart of Chicago 23. The Girl from Mars 29.

COLUMBUS.—CRUMP'S (R. F. Gottschalk, mgr.): A Trip to Egypt 8 played to a large audience; very satisfactory; Carson and Willard received several curtain calls. Martin and Emery's Parsifal 16. The Moonshiner's Daughter 22. Heart of Chicago 30.——ITEM: W. H. Kavanaugh is organizing a road co.; first performance 18.

WASHINGTON. — SPINK'S OPERA HOUSE (Frank Greene, mgr.): Morrisey's Ireland 8 to fair audience; performance ordinary. A Trip to Egypt 10 to a good audience; performance fair. Patty Felix 18. Moonshiner's Daughter 22. Quincy Adams Sawyer 24.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Holden Brothers' Comedy co. 7 opened to packed house; fair houses on 8, 9. Plays: Ingomar, Nobody's Claim, and Denver Express. Lecture 14. The Girl from Mars 17. Coon Hollow 25. Patty Felix 30 canceled.

ELKHART.—BUCKLEN OPERA HOUSE (D. R. Carpenter, mgr.): Keller 9; good house; pleased. Mildred Holland 11; poor business; delighted. Himmelein's Stock co. 13-18. Alice Nielsen 20. King Jollity 24, 25 (local). His Highness the Boy 30.——ITEM: New electric sign in front of the Bucklen.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): E. H. Hoyt in Hamlet 13; best of satisfaction to full house. The Winning Hand 17. The Guy Stock co. week 20-25, as follows: My Jim, 'Way Out West, Dr. Jekyll and Mr. Hyde, Southern Romance, Irish Hero, and Jesse James.

MICHIGAN CITY.—ARMORY OPERA HOUSE (H. F. Bailey, mgr.): The Irish Pawnbrokers played to a good house, pleasing the audience. The Winter Circus played 13, 14, under the auspices of the Elks. A Poor Relation 18. At Piney Ridge 24.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Saul of Tarsus 7; good co.; fair audience. Patty Felix 9 failed to please small house. Moonshiner's Daughter 14; co. ordinary; medium house. Orpheum Stock co. 20-25. Pretty Peggy 27.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Our New Minister 7; the best ever here to a packed house. Angola Dramatic co. in The Professor's Folly (local) 15, 16. Kaffir Boy Choir 21. The Old Clothes man 22.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Britt-Nelson fight pictures 6, 7; excellent, to full houses. Jackson-Sammis Concert co. 8; fine, to S. R. O. Moonshiner's Daughter 10, matinee and night; good, to fair audience.

HUNTINGTON.—THEATRE (H. R. Rosebrough, mgr.): Piff! Paff! Pouf! 11; fair co. and business. Quincy Adams Sawyer 18. Martin's Uncle Tom's Cabin 21. Eben Holden 25. Ollie Mack 29. Volunteer Organist 30.

FRANKFORT.—BLINN THEATRE (Langsbrake and Hufford, mgrs.): Saul of Tarsus 8; good performance; small house. The Great Lafayette 16. I. O. U. 20. The Royal Chef 23.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): The Irish Pawnbrokers 11; capacity; fair performance. The Rajah of Bhong 20. John Griffith 30.

UNION CITY.—GRAND (S. J. Fisher, mgr.): John Griffith in Richard III 10; satisfaction to good business. The Clay Baker 15. The King of Rogues 17.

BLUFFTON.—GRAND (F. S. Smith, mgr.): The Great Lafayette 13 delighted large house. The Clay Baker 17.——ITEM: The Great Lafayette car was hit by freight engine Sunday; damage, about $1,200.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): The Great Lafayette 11; good attraction and business. Hoyt's Hamlet 17. Rosati's Royal Italian Band 25.

HAMMOND.—TOWLE'S OPERA HOUSE (James Wingfield, mgr.): Shooting the Chutes 11; fair co.; small house. The Irish Pawnbrokers 12 pleased a large audience. Daniel Sully 19. Bowery Newsgirl 26.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Mid-Winter Circus 11; performance good; house poor. Weaver's Lady Minstrels 17. Royal Italian Band 20. Patty Felix 24 canceled.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): Jane Dore in East Lynne 15. Patty Felix 23.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Mildred Holland in The Triumph of an Empress 7 pleased a crowded house.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretagert, mgr.): What Women Will Do 13; good house; splendid performance.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): Mrs. Wiggs 7 delighted a full house. William H. West's Minstrels 11 pleased a large audience.

RICHMOND.—GENNETT (Ira Swisher, mgr.): Parsifal 17. Buster Brown 21. Pretty Peggy 22.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (A. Bert Estes, mgr.): Howe's moving pictures 9; small but appreciative audience. Louis Dean 10, 11, presenting Sherlock Holmes and A Life for a Life; good co. and houses. Chase-Lister Dramatic co. 13-15. Little Homestead 17. Brown's in Town 24. Donnelly and Hatfield's Minstrels 25. Hoity Toity 26. Dr. James Headly 27. Lyman Twins 28. Buried Alive 29. Posey from Poseyville 30.

CADDO.—OPERA HOUSE (Amos K. Bass, mgr.): Little Outcast 6; good co.; pleased. Fra Diavolo 9; good co.; pleased small house. Louis Dean Stock co. 16-18.

ARDMORE.—ROBINSON'S OPERA HOUSE (J. F. Robinson, mgr.): Gus Sun's Minstrels 11 entertained fair audience.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Julia Gray in Her Only Sin 11 to fair business; first-class attraction, and second appearance here. Miss Gray is very emotional, and her support is excellent. The Fatal Wedding 21 canceled. Adelaide Thurston in The Triumph of Betty 23. FRANK E. FOSTER.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Little Johnny Jones 6 delighted crowded house. The Maid and the Mummy 9 played to fine patronage; good co. Down Where the Cotton Blossoms Grow 11; good business at matinee and night; fair co. Mr. and Mrs. Herbert L. Flint (hypnotists) 13-18. AUSTIN J. MUMMERT.

CLINTON.—THEATRE (C. R. Dixon, mgr.): Daniel Sully as Our Pastor 9; competent co.; very good business; Mr. Sully made a strong personal hit, responding to persistent applause with a very genial curtain talk. Human Hearts 10 drew its usual good attendance and held their interest. A Fair Exchange 11 had good business matinee and evening, and pleased audiences. The Irish Pawnbrokers 13 to topheavy business. May Irwin in Mrs. Black Is Back 14; good business; delighted. Why Girls Leave Home 15; fair business. Florodora 16. Rajah of Bhong 17. My Wife's Family 18. Dora Thorne 20. The School Girl 21. Pudd'nhead Wilson 22. Tim Murphy 24, 25. Down Where the Cotton Blossoms Grow 27. Alice in Wonderland 28.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): The Heir to the Hoorah 7 pleased large audience. Thomas W. Ross in A Fair Exchange 10 well deserved better house; gave good satisfaction. Daniel Sully 11 in Our Pastor; good performance and business. At Cripple Creek 12; packed house; pleased. An Orphan's Prayer 13. May Irwin 15. San Toy 17. Two Johns 21. The School Girl 23. Francis Wilson 24. Wedded and Parted 25. Stetson's U. T. C. 26. Tim Murphy 27. The Woman in the Case 30.——GRAND (John Dunlap, mgr.): Grace Van Studdiford in Lady Teazle 7; large audience; delighted; this was the first Independent attraction at this house.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (W. S. Collier, bus.-mgr.): Grace van Studdiford in Lady Teazle 8; excellent to capacity. Tim Murphy 9; good co.; fair house. Heir to the Hoorah 10; excellent co. delighted capacity. May Irwin 11; fine co.; good house. Henderson Stock co. 13-15. Plays: Taken from Life, Just Before Dawn, and Dr. Jekyll and Mr. Hyde. An Aristocratic Tramp 16. Florodora 17. The Fatal Wedding 18. Hap Ward 20. Down Where the Cotton Blossoms Grow 22. My Wife's Family 23. The School Girl 24. Dora Thorne 25.——PEOPLE'S THEATRE (Vic Hugo, mgr.): The Great Gay, Downey and Willard, Shoen Werk, Cull and Johnson, Lottie Munroe, and the biograph 13-19; good bill and business.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): The Heir to the Hoorah 11; enjoyed by large audience; well received. The Rajah of Bhong 13; clever performance to good business. Happy Ward in The Grafter 21. Francis Wilson 22. School Girl 25. Florence Roberts 30.——GRAND (William Foster, mgr.): Howard Hall in The Millionaire Detective 9-11; strong attraction; big business. The Smart Set 12-15; good co. and business. Julia Grey in Her Only Sin 16-18. Yon Yonson 19-22. Harry K. Blaney 23-25. McFadden's Flats 26-29. Funny Mr. Dooley 30-Dec. 2.——AUDITORIUM (William Foster, mgr.): Richard Mansfield presented Don Carlos 9; appreciated by large audience. Tim Murphy 30.

DUBUQUE.—GRAND (William T. Roche, mgr.): Daniel Sully in Our Pastor 8; satisfactory attraction to good business. The Heir to the Hoorah 9 delighted capacity. An Orphan's Prayer 11 drew two good audiences; good performance. May Irwin in Mrs. Black Is Back 13 delighted a full house; an excellent comedy; well presented. Irish Pawnbrokers 14 pleased a topheavy house. The Girl and the Bandit 16. Kilroy and Britton in An Aristocratic Tramp 18. The School Girl 20. The Maid and the Mummy 24. Faust 25. Robert Edeson in Strongheart 27. The Woman in the Case 29.

KEOKUK.—GRAND (Chamberlin, Harrington and Co., mgrs.; F. F. Sturgis, res. mgr.): Ehler's Stock co. 8-11 in A Connecticut Girl and The Cowboy's Girl played to good business and pleased. Stetson's U. T. C. 13; capacity. Little Johnny Jones has prospects for the best house of the season 14.——LA SALLE (D. E. Reeves, prop. and mgr.): Will open 20, and will be exclusively vaudeville at popular prices. It is on the ground floor, and is remarkably located at 227 Main Street.

BURLINGTON.—GRAND (Chamberlin, Harrington and co., mgrs.): Ehler's Stock co. 5-11; fair co. and business. Plays: The Princess of Patches, Under Two Flags, and A Connecticut Girl. Happy Hooligan's Trip Around the World 7; fair co.; light business. Charles B. Hanford 8; good advance sale. Little Johnny Jones 9. May Irwin 10. Tim Murphy 11. Stetson's U. T. C. 14. Britt-Nelson fight pictures 15, 16. San Toy 21. An Orphan's Prayer 22. Hans and Nix 23. Two Johns 24. Forbidden Land 29. Eternal City 30.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): The Rajah of Bhong 5; mediocre co. and play; business good. Convict's Daughter 6 pleased good house. Century Stock co. 8-11; excellent, to good business. Plays: A Texas Romance, A Russian Spy, When Women Rule, Deadwood Dick. Hickman-Bessey co. 13-18.——FAMILY THEATRE: Good vaudeville bill this week to crowded houses.

DECORAH.—GRAND (Weiser and Bear, mgrs.): Florodora 6; good business; satisfactory performance. Robertson (lecture on Russia) 9; packed house; pleased. Irish Pawnbrokers 16. Adelaide Thurston 20.——ITEM: Managers Weiser and Bear are in Chicago week 13 to witness the first performance in Chicago of The Winning Girl.

IOWA CITY.—OPERA HOUSE (C. C. Rowley, mgr.): Charles B. Hanford as Shylock 7 pleased a large house. Little Johnny Jones 8 turned people away; fair satisfaction. Tim Murphy in A Corner in Coffee 10; excellent to good house. Trilby canceled 15. An Orphan's Prayer comes 16 and Florodora 18.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Lady Teazle 6, with Grace Van Studdiford, pleased a full house; best here this season. Florodora 14. Love Against Gold 18. Her Only Sin 20. The Telephone Girl 22. Adelaide Thurston in The Triumph of Betty 24. My Wife's Family 25.

CENTERVILLE.—DRAKE AVENUE THEATRE (Payton and Swearington, mgrs.): Down Where the Cotton Blossoms Grow 8; poor. Majestic Stock co. 9-11.; light co. to fair business. A Hot Time in Coon Town 14. At Cripple Creek 15. Yon Yonson 25. A Royal Slave 27. The Clay Baker 28.

FORT DODGE.—MIDLAND (A. B. Beall, mgr.; C. F. Pederson, local mgr.): An Orphan's Prayer 4; good business; fair performance. Indiana Folks 8 canceled. Yon Yonson 11. For Her Sake 15. Irish Pawnbrokers 18. Fatal Wedding 21. Adelaide Thurston 22.

CRESTON.—TEMPLE GRAND (Busby Brothers, mgrs.; Carl Davenport, local mgr.): The Maid and the Mummy 8; good co.; excellent business. William Owen in Othello 9; good co. and costumes; poor house. Brinton Entertaining co. 13-15 pleased fair business. At Cripple Creek 17. Knox College Glee Club 19.

MARSHALLTOWN.—ODEON (Busby Brothers, mgrs.): Tim Murphy in A Corner in Coffee 9; excellent co. and big business. Florodora 20. William Owen in Othello 23. My Wife's Family 24. Adelaide Thurston 25.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): At Cripple Creek co. 14 to good business. An Orphan's Prayer 20. The Clay Baker 21. Wedded and Parted 22. Hello, Bill, 24. McFadden's Flats 25.

CHEROKEE.—GRAND (F. Brunson, mgr.): The Rajah of Bhong 6; good co.; fair business. Montezville Flowers (lecture course) 14. Julia Grey in Her Only Sin 23. The Irish Pawnbrokers 28.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransier, mgr.): An Orphan's Prayer 10; poor co. and house. Florodora 15. Dora Thorne 24. William Owen 29.

SPENCER.—GRAND (Ackley Hubbard, mgr.): William Owen in Othello 15. A Knight of '98 20. Ole Olson 24.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Florodora 13; deserved better business. Yon Yonson 15.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Julia Gray in Her Only Sin 7; fine, to good house. The Rajah of Bhong 14.

KANSAS.

TOPEKA.—CRAWFORD (Crawford and Kane, mgrs.): The Maid and the Mummy 6 (return date) to well filled house; excellent co. The Wayward Son 8; good co.; fair house. Woodland 10; excellent co. and production; enthusiastic and fashionable audience; the scenery and stage settings were excellent; S. R. O. Texas 12; fair co.; small house. The Lyman Twins in The Rustlers 13. McFadden's Flats 14. J. C. Lewis in 81 Plunkard 15. The Chaperons 17. The Heir to the Hoorah 18.——NOVELTY (H. Hagen, mgr.): Continues to entertain with first-class vaudeville; the bill, headed by Eldredge, a European novelty, who makes pictures; Lizzie Weller in clever and remarkable stunts on the piano; closing with Dave Derden, Daly and Murphy, and Charles Meuretus.——STAR VAUDEVILLE THEATRE (G. V. Morice, mgr.): Closed a fair week's business 11; the best thing it is offering this week is the Zartinis, who do living statuary; among the poses are the Fighting Gladiator and Just Ice.——AUDITORIUM: Siegel, Meyer, Reed Co., consisting of Samuel Siegel, mandolin player; Hyman Meyer, a humorous musician, and Mollie Jane Reed, comedienne and pantomimist. 16. Elks' Vaudeville Show 27-31.——ITEM: Crawford and Kane, managers of the Crawford Opera House, will open the Grand in our city, which has been in litigation for several years; these managers have had the entire building remodeled and equipped with a new asbestos curtain. This theatre will be opened in about two weeks' time with The Girl from Kay's. DAVID J. AUGUST.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): Under Southern Skies 6; excellent co.; big business. Ramona 7; fair co. and business. The Girl from Kay's 9; splendid to S. R. O.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): The Kitties' Band 6, 7; delightful concerts to poor business.——BIJOU VAUDEVILLE (C. E. Olson, mgr.): North, South and Dixie, musical comedy; Olson Brothers, banjoists; the Albions, Davis Sisters, illustrated songs, and moving pictures week 6-11; satisfaction to S. R. O.——ITEM: Judge Wilson has just handed down a decision in the District Court here in which he refuses an injunction against the city (asked for by the Bijou Theatre) stopping Sunday performances.

CHANUTE.—HETRICK (G. W. Johnston, mgr.): The Woodward Stock co. week 6-11 to big business. Plays: Belle of Richmond, Thelma, Dora Thorne, Van the Virginian, The Society Woman, Lost Paradise, Liberty Belles 17.——WILLIAMS' (F. Lee Williams, mgr.): Angell's Comedians 6-11 to capacity at every performance. Plays: The Senator's Daughter, The Mayne Homestead, Lost in Egypt, In the Sierras, Life in New York, The Man in Black, and The Secret Marriage. The Wayward Son 17. As You Like It 18.

PITTSBURG.—LA BELLE (W. W. Pell, mgr.): Lyman Howe's pictures 6 pleased a good house. The Butlers (hypnotists) 7-11; fair houses; pleased. Lord Baltimore 12; fair house and co. Liberty Belles 13. Elks' Minstrels 14, 15. Wayward Son 19. Brown's in Town 21. Girl from Kay's 23. Little Johnny Jones 24. Last Rose of Summer 26. Buster Brown 29.

WINFIELD.—GRAND (E. R. Byers, mgr.): Ramona 6; excellent co. to poor house. Under Southern Skies 9; good performance and house. Little Homestead 11; very fair co. to good house. The Wayward Son 13. Lyman H. Howe's moving pictures 14. King of Tramps 20. Fiske Stock co. 21, 22. Punkin Husker 24. Devil's Auction 29.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): A Thoroughbred Tramp 6; fair co. and business. 81 Plunkard co. 7; good co. and business. Shadows on the Hearth and Kilties' Scotch Band 8; both given for price of one; splendid to S. R. O. Taming of the Shrew co. 11; very good co.; good business (matinee), and As You Like It.

NEWTON.—RAGSDALE OPERA HOUSE (S. D. Williams, mgr.): Shadows on the Hearth 7 pleased packed house. Deadwood Dick, Jr., 13. Howe's moving pictures 20. The Punkin Husker 27. U. T. C. 28.——ITEM: Under the new management the house is certainly picking up business.

ABILENE.—SKELYE'S (A. B. Seelye, mgr.): Under Southern Skies 1; good co. and house. Lyman Twins 10; excellent co.; good house. Under Two Flags 13. Stetson's U. T. C. 25 canceled. The Lockes Stock co. 27-29.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.): Charles B. Hanford in The Merchant of Venice 13; excellent to a large and well pleased audience. W. B. Patton in The Last Rose of Summer 21. The Girl from Kay's 25.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Manning Glee Club 7; good. As You Like It (Margaret Ralph co.) 9; poor co.; good business. 81 Plunkard (Lewis) 10; good co. and business. Punkin Husker 20. Howe's moving pictures 22.

COLUMBUS.—McGHIE'S (W. E. McGhie, mgr.): Under Southern Skies 13 gave best of satisfaction to largest house of the season. Wayward Son 20. Little Johnny Jones 23. 81 Plunkard 29.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): Two Merry Tramps 11 to fair business. Alberta Gallatin 20. Devil's Auction 21. Last Rose of Summer 25. Little Johnny Jones 29.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Shadows on the Hearth 6; good, to fair house. The Wayward Son 7; poor, to fair house. Irma Opera co. 10; good performance and business.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, mgr.): Deadwood Dick, Jr., 11 pleased good business. Irma Opera co. Dec. 4.

CONCORDIA.—OPERA HOUSE (W. H. L. Pepperell, mgr.): A Burglar's Sweetheart 7. Marie Fountain co. opened 13 in A Fatal Kiss.

STERLING.—AUDITORIUM (Bassett and Findlay, mgrs.): El Fleshard 8; good co.; crowded house. Two Merry Tramps (McVean and Vetter) 23.

KENTUCKY.

PADUCAH.—KENTUCKY (Thomas W. Roberts, mgr.): The Jule Foreman Musical Comedy co. in Cinderella 6, 7, pleased fine business (matinee). Frank L. Perley presented his new production, The Winning Girl 10 to enthusiastic S. R. O.; attraction a winner from start to finish; no better entertainment ever seen in the city. Caroline Hull, Mabel Fenton, Blanche Deyo, Frederick Bond, Donald Ross, and Harry Fairleigh scored. What Women Will Do 14. Murray and Mack 15. Local benefit concert U. S. S. "Paducah" 16. F. S. Regan, cartoonist, lecture 17. Van Dyke-Eaton co. 20-25. Resurrection 27. Powhatan (local) 28.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): 'Way Down East 9; good house and co. Via Stock co. 10, 11; bad business; fair co. Plays: The Russian Spy, A Woman's Sin, and Cinderella.——ITEM: The Forbidden Land co. was billed to appear her 6, but disbanded in Louisville, Ky., after performance 7.

HENDERSON.—PARK (F. R. Hallam, mgr.): Jewell-Kelley co. in repertoire 6-11; very poor co.; fair business. A Desperate Chance 14; very clever performance; pleased topheavy house. Murray and Mack in Around the Town 17. Buster Brown 29. Alvin Joslin 30.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.: J. L. Hamilton, bus. mgr.): At Martin's U. T. C. (matinee and night) 11 pleased crowded houses. Via Stock co. 16-21.——ITEM: Frank Fogarty is here coaching local Elk lodge for a minstrel performance 30.

ASHLAND.—THEATRE (Norton and Smith, mgrs.): The Village Parson 8; good, to large business. At Sunrise 11; fair attraction and business. Al. Martin's U. T. C. 13; excellent, to packed house. Via Stock co. 23-25.

OWENSBORO.—GRAND (Podley and Burch, mgrs.): The Winning Girl 9 to good business; performance good; good support. Myrkle-Harder co. 13-18; S. R. O. first night. Isle of Bong Bong 20. Buster Brown 28.

MADISONVILLE.—MORTON (J. A. Franceway, mgr.): Dora Thorne 7 to small audience. Jewell-Kelly Stock co. in Jessie James 13; fair sized audience. Murray and Mack in Around the Town 16.

MORGANFIELD. — GRAND (Lucien Drury, mgr.): Dora Thorne 8; creditable to good sized audience. The Romeo Frick Concert co., of Evansville, Ind., 16. Patty Felix 28.

WINCHESTER. — THEATRE (Clyde Gaines, mgr.): Al. W. Martin's U. T. C. 13; packed house; poor.

SOMERSET.—GEM OPERA HOUSE (T. M Thatcher, mgr.): Edward Stock co. 27-2.

LOUISIANA.

ALEXANDRIA.—RAPIDES THEATRE (E. H. Flagg, lessee and mgr.): Billy Kersands' Minstrels 10; packed house; fair performance. Herald Square Opera co. in A Trip to India 13. Al. G. Field's Minstrels 16. Shepard's pictures 18. Little Outcast 19. Hans Hansen 20. Trip to Egypt 21. Harry Beresford 24. County Chairman 25. Effie Elisler 26. Pete Baker 27. The Chaperons 29.

SHREVEPORT.—GRAND (Ehrlich Brothers, mgrs.): The Jeffersons in The Rivals 7; excellent, to crowded house. Kersands' Minstrels 8; fair, to top-heavy house. The College Widow 9; splendid, to S. R. O. Hoity Toity 12; fair, to good house. Louis James 12, 13. Al. G. Field's Minstrels 16, 17. Woodland 18. Trip to Egypt 19. Shepard's pictures 20.

MONROE.—SUGAR'S THEATRE (Erlich Brothers and Coleman, lessees): Billy Kersands' Minstrels 9; good business; fair performance. Herald Square Comic Opera co. 14. Al. G. Field's Minstrels 18.

BATON ROUGE.—ELKS' THEATRE (Gus Werner, mgr.): Opened 5 with Herald Square Opera co. in A Trip to India to good business. Sowing the Wind 9.

THIBODAUX.—OPERA HOUSE: Season opened 12 with Herald Square Opera co. in A Trip to India; co. good. Billy Kersands' Minstrels 13; satisfactory performance to topheavy house.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen mgr.): The Bennett-Moulton Comedy co. closed week 11 to big business and well pleased with The Fatal Coin, Faust, Shadowed Lives, A Morganatic Marriage, Mortal Enemies, The Lyndon Bank Robbery, His Jealous Wife, The Mask of Life, and Sidelights of New York; co. and performances good; Eckert and Berg in musical specialty were fine. Kennedy's Players opened 13 for week to S. R. O. and pleased. Cosgrove's Comedians 20-25 (except 21). Primrose's Minstrels 21. Clara Turner 27-Dec. 2.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): Bennett-Moulton co. week 13, presenting A Jealous Wife, Mortal Enemies, The Fatal Coin, The Mask of Life, Faust, and Shadowed Lives to fine business; co. an excellent one. Joseph J. Flynn Stock co. week 20, opening with Hands Across the Sea. Primrose's Minstrels 22.——CITY HALL (Ira C. Stockbridge, mgr.

business. Al Henry's Minstrels 14 packed the house; satisfactory performance. Shepard's moving pictures 11, 12 (return); good business; pleased. Wronged 17. Franklin Woodruff in Ben of Broken Bow 18. Irish Ladies' Choir, of Dublin, 20, matinee only. Clark College Glee, Mandolin and Banjo Club, of Worcester, Jan. 26, under the direction of H. C. Branch and L. S. Butler, of this city.——A. O. O. F. HALL: The second of the series of entertainments will be 30, with Dr. P. S. Henson, of Tremont Temple, lecture on "Punk."

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Before and After 10; large audience; pleased. Ben of Broken Bow 11; small attendance. Fenberg Stock co. 13-18. Plays: No Wedding Bells for Her, The Price of Honor, More to be Pitied than Scorned, Cumberland '61, The Vacant Chair, and Broken Hearts; playing to fair business. The Land of Cotton 21.——EMPIRE (T. F. Murray, mgr.): Rice and Barton's Gaiety co. 9-11; excellent houses. For His Brother's Crime 13-15; fair co.; good business. Trocadero Burlesquers 16-18, opened to splendid houses. Why Girls Leave Home 20-22.

NORTHAMPTON.—ACADEMY (James R. Gillian, mgr.): A large house saw Leo Ditrichstein's much heralded slap-stick comedy. Before and After, 14. The co. is as good as the play is poor; than which no higher compliment can be paid the co. Nimss and Zimmerman's co. in the cartoon play, Simple Simon Simple, escaped with their lives 13. Mary Howe, Northampton's favorite songstress, was greeted by a large house 16. Nat Goodwin 17. Irish Ladies' Choir 21. Under Southern Skies 23. Ben of Broken Bow 30.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Bennett-Moulton co. in The Fatal Coin and The Great Lyndon Bank Robbery 13; light business. On the Bridge at Midnight 14, 15; fair business; attraction depends on scenery. The Flaming Arrow 16; good business; Indians a feature of the show. Shepard's moving pictures 17. James O'Neill in Monte Cristo 18; big advance sale. Fenberg Stock co. week 20-25.

HAVERHILL.—ACADEMY (Wallace and Gilmore, lessees; J. A. Bayre, res. mgr.): Adam Good co. 13-19 opened with Princess of Patches to good house; excellent co. Other plays: The Lady from Laramie The Country Girl, A Captain's Mate, McKenna's Flirtation, The Mountaineer Sweetheart, At Pike's Peak, Under Southern Skies 16. Phelan Stock co. 21-28. Primrose's Minstrels 24.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): The Adam Good co. 6-11; good business. Plays: The Princess of Patches, Country Girl, McKenna's Flirtation, Poor's Ferry, The Minister's Sweetheart, Captain's Mate, At Pike's Peak, and Two Little Outcasts. Lorne Elwyn's Stock co. 13-17 opened in The Black Hand to capacity; co. and specialties pleased. Dot Karroll Comedy co. 20-25.

FITCHBURG.—CUMINGS' (Wallace and Henocksburg, lessees; J. R. Oldfield, mgr.): Don Wahler co. 9; small house; ordinary. Under Southern Skies 10; fair house; excellent performance. Gay Matinee Girl; fair business; pleased. Fenberg Stock co. 13-18, opened to crowded house; good co. Roe Stock co. 20-25.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Edison moving pictures and the Four Shannons drew a large Sabbath audience 12. Dot Karroll co. 13, 14; performance and attendance fair. Under Southern Skies 15; pleased good business. Isle of Spice 16. Irish Ladies' Choir 17. Primrose's Minstrels 18. Bennett and Moulton co. 20-25.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.; Daniel F. Landry, res. mgr.): Joseph J. Flynn's Stock co. 6-11 closed to big business. Britt-Nelson pictures 13, 14; fair house. Isle of Spice pleased good audience 15. Under Southern Skies 17, 18. Irish Ladies' Choir 19. Adam Good co. 20-25.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): The Fays, two weeks' engagement beginning 13; large and pleased audiences.——ACADEMY (E. F. Murphy, mgr.): Huntington-De Deyn Stock co., week of 13 in The Ensign; 8. R. O. Naughty Rebecca week of 20.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Dora Thorne 9 pleased large and satisfied audience. The Gay Matinee Girl 13; fair business and good co. The National Biograph co. in The Passion Play 21.

MICHIGAN.

CADILLAC.—THEATRE (C. E. Bussell, mgr.): Rodney Stock 6-11 broke house record for repertoire business; also played 13, 14; co. disbanded; will go out with one-night stand in Buckeye. His Highness the Boy 17. The Seminary Girl 27.
J. M. TERWILLIGER.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): The Irish Pawnbrokers 7; fair performance and audience. Cook's Majestic Stock co. opened week's engagement 13 in Capital and Labor to S. R. O. Other plays: The Way of the World, Hoosier State Folks, Cinderella, An Innocent Convict, Miss 49, Camille, and Not Guilty. Old Clothes Man 21. George R. Wendling (lectures) 22. Walter Lindsay offers His Highness the Boy 25. John A. Preston in Ingomar 30.

BAY CITY.—WASHINGTON THEATRE (W. J. Dupuy, mgr.): Woman in the Case 10 to large and well satisfied audience; co. good. Howe's pictures 11 to two good houses. Old Clothes Man 12 to fair business. The Eternal City 13; fine presentation to fair house. Romance of Coon Hollow 15. Thomas W. Ross 16. Rose Coghlan 17. His Highness the Boy 18. Sign of the Four 19. Seminary Girl 22. Eva Tanguay 27. Mrs. Wiggs 29.

ADRIAN.—NEW CROSSWELL OPERA HOUSE (C. D. Hardy, mgr.): The Berry Stock co. came 6-11; fair co., giving very fair satisfaction, playing the following pieces: For Love of Honor, Nature's Nobleman, The Turn of the Tide, The Prince of Liars, The Miner's Daughter, True Irish Hearts, and A Family Affair. My Wife's Family 13; small house; fair co.; gave good satisfaction. The Duke of Killicrankie 22.

SAGINAW.—ACADEMY (Joseph Pearlstein, mgr.): The Two Johns 6, 7; fair houses. The Woman in the Case 9 pleased good audience; very good co. Lyman H. Howe's moving pictures pleased good houses 10. The Eternal City to two full houses 11; very good production. The Old Clothes Man 14, 15. Thomas Ross in A Fair Exchange 17. Rose Coghlan 18. Eva Tanguay 19. Sign of the Four 20. Seminary Girl 22. His Highness the Boy 28.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Adelaide Thurston Oct. 30 pleased fair business. School Girl 31; full house; delighted. Ole Olson 4; fair business; very pleasing. His Highness the Boy 10; large attendance; pleased. Down by the Sea 11 pleased fair audience. Howe's moving pictures 8, 9, representing Britt-Nelson fight, pleased large audiences. Mildred Holland 25. Tenderfoot 30.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): The Irish Pawnbrokers 2; fair co. and house. Howe's moving pictures 4, 5; light business; rain; good satisfaction. Blanche Walsh in The Woman in the Case 6 to the largest house of the season; excellent. Shooting the Chutes 8 pleased medium business. Vaudeville 9, 10. My Wife's Family 14.——BIJOU: This new theatre, to be devoted to vaudeville, opened 6 to large house.

BATTLE CREEK.—POST THEATRE (R. R. Smith, mgr.): Whelen's Vaudeville co. 8; light house; fairly pleased. Parsifal 9 highly delighted a fair house. The Two Johns 10; good house; pleased. Mrs. Wiggs of the Cabbage Patch 25. Rose Coghlan 29. Eva Tanguay 30.——ITEM: The Whelen Vaudeville co. disbanded on account of poor business, the attractions being under par.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton mgr.): Irish Pawnbrokers 9 pleased good house. Mildred Holland 11; excellent co.; fair house. Sky Farm 13; poor co.; more than pleased good house; William Sheldon and Roland Gorden merit special mention. Nobody's Claim 20. Finnigan's Ball 25.——ITEM: William Sheldon, of Sky Farm co., was entertained by J. A. Simon.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): Parsifal 8 pleased large and critical audience. Newell's College Band (local) 9 satisfied. Kellar 10 pleased good house. Sky Farm 14; good co. and business. Britt-Nelson pictures 16. The Peddler 17. William H. West's Minstrels 18. Cook's Stock co. week 20.

GRAND RAPIDS.—POWERS' (H. G. Somers, mgr.): The Eternal City 9, 10; fair business. A Fair Exchange 13. Yankee Consul 19. Emma Eames 20.——MAJESTIC (O. Stair, mgr.): The Seminary Girl finished a successful week 11; performance good. Joe Welch in The Peddler opened auspiciously a three nights' engagement 12. My Wife's Family 16.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Ben Hendricks in Ole Olson 7; poor co. and business. Down by the Sea 8; mediocre co. and business. His Highness the Boy 11; fairly good co. and business. The Woman in the Case 13; good co.; light business. Modjeska 20. Mildred Holland 22. Lyman H. Howe's moving pictures 25. The Tenderfoot 29.

TRAVERSE CITY.—STERNBERG'S GRAND OPERA HOUSE: His Highness the Boy 16. Gorton's Minstrels 20. The Seminary Girl 28.——CITY OPERA HOUSE (William Murrell, mgr.): Ernest Thompson-Seton 9 (High School Lecture Course); packed house; pleased.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Rachel Lewis 6-8 in Idaho, Ingomar, and Power of Love; fair business; co. gave poor satisfaction. His Highness the Boy 14; capacity; excellent performance. Howe's moving pictures 18. Gorton's Minstrels 28.

MUSKEGON.—GRAND (R. F. Meyersahm, mgr.): Howe's pictures 9; excellent; S. R. O. Sky Farm 12 pleased big business. Joe Welch in The Peddler 16. West's Minstrels 20. Mrs. Wiggs 24. At Piney Ridge 25. Duke of Killicrankie 27. The Seminary Girl 30.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): His Highness the Boy 9 pleased a full house. Down by the Sea 10; small house. Britt-Nelson fight pictures 13; good house. The Woman in the Case 15.

MENOMINEE.—OPERA HOUSE (H. N. Rounsfell, mgr.): San Toy 3; excellent, to large audience. Faust 6; good co.; light business. The Mascot 9-11 (local), under the direction of George F. Knowles; good, to capacity. Sign of the Cross 21.

YPSILANTI.—OPERA HOUSE (T. G. Scott, mgr.): Howe's moving pictures 13 delighted a S. R. O. audience. The Old Clothes Man 15. My Wife's Family 23. The Girl from Mars 27. Moving pictures 30.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Vaudeville 5,6, pleased big houses. The Woman in the Case 8; good co. and business. The Two Johns 9; good co. and business. The Seminary Girl 24. Majestic Stock co. 27-2.

ITHACA.—OPERA HOUSE (Fred S. Brown, mgr.): Old Clothes Man 8 pleased good house; excellent. A Poor Relation 9 to fair house. Downey's Comedians 13. A Romance of Coon Hollow 18.

CHEBOYGAN.—CITY OPERA HOUSE (H. J. A. Todd, mgr.): Coon Hollow 10; small business; fair performance. The Woman in the Case 11 delighted a capacity house.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, mgrs.): Romance of Coon Hollow 10; good performance and house; Coon Hollow Quartette made a hit. Vreeland's Minstrels 25.

SOUTH HAVEN.—SELKIRK OPERA HOUSE (M. V. Selkirk, mgr.): Howe's moving pictures 7 pleased full house. Leroy Stock co. 9-11 opened the season here with fair co. to good business.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): His Highness the Boy 12; good performance; big business. Britt-Nelson moving pictures 16, 17. Mildred Holland 21.

OWOSSO.—OPERA HOUSE (C. Melenbacher, mgr.): Gorton's Minstrels 10; packed house; ordinary. Coon Hollow 17.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): Adelaide Thurston in The Triumph of Betty 2 to S. R. O. F. Ray Comstock, presenting The School Girl, 3, 4; three good houses. The Crossing 6 to good house. His Highness the Boy 7, 8. The Little Swede 9. The Holy City 10. Rose Melville in Sis Hopkins 11.——METROPOLITAN (H. G. Longstreet, mgr.): Miner's Merry Burlesquers 6-14.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Harry Randall co. 6; fair house; pleased. The Holy City 7; good house; fair co. Band concert (local) 9; crowded house. Adelaide Thurston in The Triumph of Betty 10; good house; excellent co. That Little Swede 14. The Tenderfoot 18. Adelaide Herrmann 21. Sultan of Sulu 28.

ALBERT LEA.—BROADWAY (A. F. Wohlbuter, local mgr.): Grace Van Studdiford in Lady Teazle 10; best opera and attendance in the history of the theatre. All Sides of Life 13. Adelaide Thurston in The Triumph of Betty 17. Ladies' Cremona Orchestra (Lecture Course) 21. Damon and Pythias 23. Ben Hendricks 22.

RED WING.—AUDITORIUM (Ralph G. Faber, mgr.): Colonel Henry Watterson 1. Florodora 3; good, to a pleased house. Faust 10. Adelaide Thurston 14. Minnesota State Library Association 17. Lady Teazle 20. Isle of Bong Bong 27.——OPERA HOUSE (E. P. Neill, mgr.): The Rajah of Bhong failed to appear Oct. 31. The Dods-Fiske Orchestra co. 10.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Florodora 9; excellent, to good business; one of the best of the season. Adelaide Thurston in The Triumph of Betty 15. All Sides of Life 16, 17. Down by the Sea 21. Smith-Marshall Vaudeville co. 22, 23.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, Jr., mgr.: Florodora 8; fine, to big house. A Homespun Heart 9 to fair house; co. fair. The School Girl 10.——ITEM: This is the first Sunday night performance of this kind given at the theatre.

ROCHESTER.—METROPOLITAN (J. E. Reid, mgr.): Florodora 7 to fair house; fair co. The Progressive Entertainers 13 to light business. Smith-Marshall Vaudeville co. 15, 16. Ole Olson 20. Down by the Sea 23.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Miss Thurston in The Triumph of Betty 13; large, well pleased house. Mr. Ingram very good. The Holy City 16.

WILLMAR.—OPERA HOUSE (Crosby and Markhus, mgrs.): Fabio Romani 9 to fair house; good performance. Holy City 17. Laura Frankenfield 23. Dunbar co. 27. A Million a Minute 28.

MISSISSIPPI.

NATCHEZ.—BAKER-GRAND (E. M. Clark, mgr.): Babes in Toyland 7; co. good; business fair. Sowing the Wind 8; co. excellent. Effie Elisler in Hazel Kirke; co. fair; business fair. A Bunch of Keys 11; co. fair; business poor. The Geisha 17. The Pit 18. Al. G. Field 21. Harry Beresford 22. The Clansman 23.——ITEM: The College Widow canceled date 6, giving excuse that Texas would not allow them to enter the State if they played Natchez; but they had played New Orleans the week previous. The sale here was very large.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Babes in Toyland 6 satisfied large business. Effie Elisler 10 in Hazel Kirke pleased light house. Bunch of Keys 14. Kernands' Minstrels 15. Honeymoon 16. Laura Willard Opera co. 18. Al. G. Field's Minstrels 20. Harry Beresford 21. The Clansman 24. Peter Baker 25. The Royal Chef 28.

JACKSON.—CENTURY (V. Otis Robertson, mgr.): Al. H. Wilson in The German Gypsy 6 pleased large audience. Effie Elisler in Hazel Kirke 7 to good house. Babes in Toyland 8; excellent co. to well pleased audience. Bunch of Keys 10. Frank Daniels 13. Murray Comedy co. 14-18. Eleanor Robson 20. Al. G. Field 22. The Clansman 25. Shepard's pictures 29.

CLARKSDALE.—THEATRE (F. G. Wingfield, mgr.): Sowing the Wind 13; good house; excellent performance. Donnelly and Hatfield's Minstrels 14. A Bunch of Keys 17. Georgia Minstrels 18. The Clansman 20. Louis James 21.

HATTIESBURG.—AUDITORIUM (M. G. Field, mgr.): Payton Sisters week Oct. 30 played to good audiences. Al. H. Wilson 7 played to S. R. O. The Geisha 16. Hazel Kirke 17.

WEST POINT.—OPERA HOUSE (Will West, mgr.): Hoyt's Bunch of Keys 8. Donnelly and Hatfield's Minstrels 9. Helen May Butler's Band 10. Frank Dudley 13-18.

GREENVILLE.—GRAND (Harry March, mgr.): Season opened 6 with Babes in Toyland; co. fair. Effie Elisler 7; business and performance fair.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): Hooligan's Troubles 10; fair performance and audience. Rip Van Winkle 18. Jule Foreman's Anderella 23.

COLUMBUS.—OPERA HOUSE (P. W. Mear, mgr.): Hooligan's Troubles 15.

MISSOURI.

JOPLIN.—CLUB THEATRE (L. F. Ballard, mgr.): May Irwin in Mrs. Black Is Back 6 pleased packed house. Woodland, with Harry Bulger, 11; fine; S. R. O. Under Southern Skies 12; good co.; packed house. Lord Baltimore 13. Liberty Belles 14. Two Orphans 16. Field's Minstrels 19 canceled. The Funny Mr. Dooley 20. George M. Cohan as Little Johnny Jones 25. As Told in the Hills 28. Buster Brown 30.

HANNIBAL.—PARK (J. B. Price, mgr.): Black Crook, Jr., 9; good house. Volunteer Organist 10; good business. Maid and the Mummy 11; fair business. Little Johnny Jones 13. Twin Hells 16. Devil's Auction 17. Heart of Chicago 18. Wedded and Parted 20. Hans and Nix 21. San Toy 23. Jack Hoeffler Stock co. 27 week.——ITEM: Her Fatal Sin, booked for 7, and Train Robber for 25, have closed.

SPRINGFIELD.—BALDWIN (George H. Olendorf, mgr.): May Irwin in Mrs. Black Is Back 7; good house; pleased. Two Merry Tramps 11; fair house. Liberty Belles 12; good house. Woodland 13; packed house; excellent. Lord Baltimore 14. Under Southern Skies 18. Funny Mr. Dooley 19. Al. G. Field's Minstrels 20. The Girl from Kay's 21. Wayward Son 22.

AURORA.—MINOR'S THEATRE (Louis J. Minor, mgr.): My Friend from Arkansaw pleased packed house 7. Liberty Belles 11; good business and performance. Two Merry Tramps 13 gave satisfaction to big house. Lord Baltimore 15. Under Southern Skies 21. As Told in the Hills 24.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Tolson Stock co. 9-11 in My Jim, Nell Gwynne, and The Lighthouse Robbery; fair business; greatly pleased; one of the strongest repertoire cos. here in years; Miss Tolson won great praise. Under Southern Skies 17. Lecturer 21. As Told in the Hills 29.

MACON.—BLEE'S THEATRE (H. Logan, mgr.): Well's Band Oct. 29; fine concert. Cherry Valley 31; good production to fair business. Lyman Twins 2 to good business; satisfaction. Volunteer Organist 9. Black Crook, Jr., Burlesque 10. Nelson Holman Stock co. 13-15. Hans Hanson 24. Yon Yonson 28.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Two Merry Tramps 9 pleased good house. Railroad Jack 13; fair performance. Colonel H. W. J. Ham 16. A Country Kid 24. Society Minstrels (local) 28. Heber-Edison co. 30.

MOBERLY.—HALLORAN'S (P. Halloran, mgr.): Jack Hoeffler co. week of Oct. 30 played to good business all week. Salisbury's Orchestra 9. W. B. Patton 11. Black Crook, Jr., 14. Wedded and Parted 15. Railroad Jack 16. Devil's Auction 18.

FULTON.—PRATT'S (C. P. Wilkerson, mgr.): Wedded and Parted 10 failed to appear or notify. Two Merry Tramps 17 changed date. Hans and Nix 21 changed date to Dec. 11. Missouri Bankers' Association 22. Under Southern Skies 28.

LOUISIANA.—PARKS THEATRE (Michael F. Dallett, mgr.): The Wayward Son Oct. 31; good, to fair house. Yeager's Show 10, 11; good business. Surprise Party 15. Black Crook 16. Railroad Jack 30.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): A Hot Old Time in Coon Town 7 to good house. The Last Rose of Summer 14.

POPLAR BLUFF. — FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): As Told in the Hills 7; good co.; appreciated by capacity. A Trip to Egypt co. 15. The Donnelly-Hatfield Minstrels 17.

MEXICO.—GRAND (A. R. Waterman, mgr.): The Volunteer Organist 11; good co. and house. Black Crook, Jr., Burlesquers 15. Railroad Jack 17. A Country Kid 18. Kellar Stock co. 20-25.

CHARLESTON.—LOEBE OPERA HOUSE (S. P. Loebe, mgr.): Dora Thorne 13 to large and pleased audience; good co.

CARTHAGE.—GRAND (Archie Brigham, mgr.): Lord Baltimore 11 pleased. Liberty Belles 15.

DE SOTO.—JEFFERSON (Leon Herreck, mgr.): Brown's in Town 11-17.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): Houses packed to the doors greeted The Tenderfoot 10, 11. Madame Herrmann 12, 13. York State Folks 15, 16. The Seebeck Concert Trio 17. R. F. Outcault 18. Why Women Sin 19. Sultan of Sulu 22.——GRAND (Dick P. Sutton, mgr.): Miner's Merry Burlesquers 13-19. Carr's Thoroughbreds 20-26.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnois, mgr.): The Tenderfoot 7 pleased a large audience. Adelaide Herrmann 9; delightful entertainment; good house. Moving pictures of Russian and Japanese war 10-12 are drawing large houses. The Missouri Girl 13. Sultan of Sulu 20.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Fred Raymond presented The Missouri Girl 6 to a large and pleased audience. Florence Roberts in Ann Lamont 8; excellent, to a large and appreciative audience.

HELENA.—THEATRE (George W. Miner, mgr.): The Tenderfoot 8; good house; fair performance. Madame Herrmann 11; fair house; good performance. The Missouri Girl 12; small house.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Hugo Heermann, violinist, 9; auspices matinee musicale; crowded house. U. T. C. (Stetson's) 10, 11; large audiences; well pleased. When Johnny Comes Marching Home 13. Heir to the Hoorah 16. McFadden's Flats 17. 'Way Down 18. Francis Wilson 20.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Gordon-Melville co. gave satisfaction to fair houses 26-28. The Punkin Husker 14. 'Way Down East 21. The Royal Slave 25. Wyoming 27. Hooligan's Troubles 30.

HASTINGS.—KERR OPERA HOUSE (Thomas Kerr, mgr.): Uncle Josh Perkins 14. Wyoming 15. A Royal Slave 18. Stetson's U. T. C. 20. At Cripple Creek 21. 'Way Down East 22.

FREMONT.—LARSON (Phelps and Breed, mgrs.): Hickman-Bessey Repertoire co. week 6-11 pleased very good patronage. 'Way Down East 16. McFadden's Flats 18.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): Dr. Jekyll and Mr. Hyde 7 pleased fair house. The Convict's Daughter 15.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): Hypnotism 6-8 did not appear. The Punkin Husker 16 changed to 15. Old Arkansaw 14.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles M. Carson, mgr.; Charles E. King, bus.-mgr.): Joseph J. Flynn's Stock co. 13-18 opened to good business in The Galley Slave; general satisfaction. Other plays: Hands Across the Sea, Resurrection, Queen of the White Slaves, Tracy the Outlaw, The Midnight Marriage, Camille, and The Lady of Lyons. Two Sisters 24.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Isle of Spice 13 delighted large audience. Lorne Elwyn co. 14-18 canceled. Irish Ladies' Choir 20. Roe Stock co. 21-25.——ITEM: The new city auditorium has been leased by F. W. Hartford, of Portsmouth, N. H., and will open Dec. 4 with the initial presentation of Henry Clay Barnabee's new piece, Cleverdale.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Isle of Spice 10 to S. R. O.; excellent satisfaction. Irish Ladies' Choir 15. Primrose's Minstrels 22.——PARK (John Stiles, mgr.): Shadow Behind the Throne 9-11, with an excellent cast, to large houses. Rice and Barton's Gaiety Extravaganza co. 13-15; big business; strong bill. For His Brother's Crime 16-18. Trocaderos 20-25.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Marks Brothers' Stock co. 13-18 opened to good business and pleased with At the Point of the Sword. Other plays: Children of the Slums, The Duke's Daughter, Little Starlight, For His Sake, A Woman's Sacrifice, and Girl from 'Frisco. The Two Sisters 25.

NASHUA.—THEATRE (A. H. Davis, mgr.): The Gay Matinee Girl 9 disappointed a fair house. The Isle of Spice 10 gave a fine production to two good houses. Roe Stock co. opened a week's engagement 13 to large house, presenting The Stowaway; co., scenery and specialties good.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): On the Bridge at Midnight 29. Wronged Dec. 8.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Buster Brown 15 to large and enthusiastic audience; delighted.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Alice Fischer appeared 11 in The School for Husbands to fair audiences; the co. is well balanced, giving a good performance. N. C. Goodwin in Wolfville attracted fairly 13. Education of Mr. Pinp 20. Mayor of Tokio 30.——STATE STREET (F. B. Shalters, mgr.): Tom Waters and a fair co. appeared 9, 10 in Neighborly Neighbors to fair business. Uncle Josh Spruceby attracted well 11 and was satisfactory. The Curse of Drink succeeded in thrilling large audiences 13-15; the performance was very satisfactory. Running for Office 20-22. The Confessions of a Wife 23-25.
ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): Russell Brothers played to good business 9-11; cast strong; stage settings very fine; they scored the usual hit. Neighborly Neighbors played to S. R. O. 12-15; co. pleased; Tom Waters was very amusing; a chorus made up of pretty girls was one of the features. Lured from Home 16-18. Dangers of Working Girls 19-22.——ITEM: Jim Russell, of Russell Brothers, was unable to appear at one of the performances because of having undergone an operation.
THOMAS J. McALKER.

PLAINFIELD.—NEW PLAINFIELD THEATRE (W. J. Counihan, mgr.): Reorganized Life That Kills 10; good co. to packed house. Thomas Jefferson in Rip Van Winkle (matinee and evening) 11 to packed houses. Ikey and Abey 13 to full house; good vaudeville performance. The Unwritten Law 14; fair to good house. Simple Simon Simple 19; clever performance to packed house. Big Hearted Jim 20. The Child Wife Dec. 1. Erroll Dunbar in Sherlock Holmes 2. George Klimt in Big Hearted Jim 4.——ITEM: Walter Sherwin, of The Life That Kills, a local boy, received an ovation.

NEW BRUNSWICK.—OPERA HOUSE (William Proctor, mgr.): Charles K. Champlain 6-11. Plays: Way Out West, Sherlock Holmes, The Belle of Richmond, Land of the Cajims, The Octoroon, In the Heart of the Storm; business and co. good. Dan Darleigh in Old St Stebbins 14; a rube comedy mixed with vaudeville. A Slave of the Mill 16. Howe's moving pictures 18. Dorothy Lewis Stock co. 20-25. William Kehoe's Child Wife 30.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Chauncey Olcott 14; good business; well pleased. Cook and Church Stock co. 13-18 to good houses; co. pleased. Plays: Little Miss Millitary, Her Only Crime, An Heiress to Millions, A Game of Hearts, The Colleen Bawn, Folly of a Butterfly, An Actor's Romance, The Little Red School House, and The Little Avenger. Thalia Theatre co. 20.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): The Life That Kills 11; crowded house; well pleased. Uncle Josh Spruceby 15; satisfaction; fair house. When We Were Twenty-one 17. A Thoroughbred Tramp 18. Mildred and Rouclere 20. The Street Singer 23. The Black Crook 25.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Curse of Drink 9-11; good co.; pleased capacity in evenings; S. R. O. matinees. Julian Rose scored in Fast Life in New York 12-14; good co. and business. Lighthouse by the Sea 20-22. Too Proud to Beg 27-29.

SALEM.—GRAND (William Alexander, mgr.): Josh Spruceby 14; good co. and business. When We Were Twenty-one 16; excellent co. to capacity. Thoroughbred Tramp 17. Street Singer 22. Child Wife 27. Bowery Newsgirl 30.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Neighborly Neighbors 11 (return); good house and attraction. The Britt-Nelson fight pictures 22.

NEW MEXICO.

ALBUQUERQUE.—ELKS' OPERA HOUSE (O. A. Matson, mgr.): The Ethel Tucker Stock co. in repertoire 6-11 to full houses; performances fair. Plays: The Embezzler, Carmen, Dr. Jekyll and Mr. Hyde, Thelma, Sapho, and Across the Desert.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): Alice Fischer in The School for Husbands 9; good house; sparkling comedy; strong co. Paris by Night 10; fair house. A Hot Old Time 11; two capacity houses delighted. Creston Clarke in Monsieur Beaucaire 13; satisfactory house; splendid production. The Redemption of David Corson 14; good house; strong performance; Walter Edwards scoring in the title-role. Alcorn Opera co. in Robin Hood 15; two large houses pleased. Frank Bush in The Office Boy 18. Yorke and Adams in Bankers and Brokers 21. Madame Schumann-Heink in Love's Lottery 30.——COLUMBIA THEATRE: This house, which has been remodeled from Observatory Hall into a cosy theatre, was opened by the Fraternity of Theseus 10 with a splendid production of Mrs. Tree; large house.——ITEMS: Madge Fox joined Paris by Night.—J. Locke Warwick has taken out Warrick's Minstrels.—Elmira will hold a fence of sorrow 16-Dec. 3.
J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Max Hartig, mgr.): Mary Mannix, supported by an excellent co., appeared in Nancy Brown 13-15. The Child Slaves of New York attracted well pleased houses 16-18. The Serio-Comic Girl 20-22.——BAKER THEATRE (J. B. Moore, mgr.; W. B. McCallum, res. mgr.): The stock co. presented The Merchant of Venice week 13-18 to good business; the co. deserve praise for their general good work. Why Smith Left Home week 20-25.——LYCEUM (M. E. Wolff, mgr.): The Rose of Alhambra, a new comic opera, written by Charles C. Cook and Lucius Hosmer, was presented for the first time 15, 16, and scored an unqualified success; the cast included Lillian Blauvelt, Adele Barker, Edwin Stevens, George Tallman, and Eugene Cowles; the audiences were large and were enthusiastic with their applause. Blanche Walsh in The Woman in the Case was greeted by a fine house 18. Fritzi Scheff 22. Madame Emma Eames 24.
J. W. CARRUTHERS.

ALBANY.—EMPIRE (Frank Williams, mgr.): The Redemption of David Corson 11; small but highly pleased audience; splendid cast. Checkers 13; capacity house; the work of Hans Roberts and Dave Braham, Jr., was especially good. Yorke and Adams in Bankers and Brokers 14 drew well and return 25. The Serio-Comic Governess 15, 16; good business. John Drew 17. Chauncey Olcott 18. Fritzi Scheff co. 20. James O'Neill 23. Yorke and Adams 25.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): David Harum 9-11, with Harry Brown, drew packed houses; play nicely presented. Joseph Stanley in A Runaway Boy 13-15; big business. Billy R. Van in The Errand Boy 16, 17. Wedded and Parted 20-22. Ninety and Nine 23-25. The Pace That Kills 27-29.——ITEM: Manager Jacobs has succeeded in booking Sara Bernhardt at the Hall.
GEORGE W. HERRICK.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Embassy Ball 6; large and well satisfied audience. On the Bridge at Midnight 7; well pleased; S. R. O. David Harum 8 also pleased, and Harry Brown in the star part did remarkably well. Buster Brown delighted the children and many grown folks 9. The Kathryn Purnell co., composed of some capable players, 13-18 to good business. John Drew in De Lancy 15.——ITEM: Harry J. Clapham was elected Alderman in the Fourth Ward of this city by 633.
GEORGE C. MOON.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.; H. J. Thompson, res. mgr.): The Redemption of David Corson 10 delighted large house and received universal praise; the co. is good and the scenery excellent. On the Bridge at Midnight 11; satisfactory business. Robin Hood opened 13 to large and well pleased audience. Checkers 14 to capacity. Chauncey Olcott 17. John Drew 18. Big Hearted Jim 20. Buster Brown 21.——LYCEUM (Al. W. Fremont, mgr.): The Miriam Shelby Stock co. 13-18 in Forgiven pleased fair houses. Dorothy Vernon of Haddon Hall 20-28.——ITEM: A Japanese Honeymoon, by J. A. Beall, and under the management of E. H. Coates, was given at State Armory 15-18 and drew big and delighted audiences. About four hundred society ladies took part. The music is beautiful and dialogue bright.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): The Winning Hand 3; large and well pleased audience. Will Kennedy and Grace Vinton, big favorites here, were warmly received. Phonograph concert 6 was a pleasing affair. Manager C. R. Sherlock is entitled to great praise. David Harum 7, with Harry Brown in title-role, large and enthusiastic audience. Charles Eldredge, a Saratogian, was warmly welcomed. Why Girls Leave Home 8; good co. and performance; audience large and well satisfied. Happy Hooligan 13 canceled. The Arrival of Kitty 17. East Lynne 18. Wizard of Oz 20. Dora Thorne 23. Biograph 24, 25.——ITEM: The Saratoga Elks will hold their memorial at the Town Hall Theatre Dec. 3.

AUBURN.—BURTIS OPERA HOUSE (C. S. Newton, mgr.): Waite Comedy co. 13-18 to good business. Plays: The Man from Up York State, The Winning Hand, Wiser Than Solomon, A Struggle for Liberty, Dr. Jekyll and Mr. Hyde, The Gentleman Burglar, Jennie the Mascot, The Dumb Witness, and The Mysterious Mr. Raffles. The King of Tramps 22. The Arrival of Kitty 23. Why Girls Leave Home 25. Indiana Folks 26. Other People's Money 30. Happy Hooligan Dec. 2.——BURTIS AUDITORIUM (C. S. Newton, mgr.): Heart of Maryland 15 pleased large audience. David Harum 16; good business. Bertha Galland 22. Buster Brown 25. Schumann-Heink 28. Chauncey Olcott 29.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Lawrence D'Orsay in

Christmas! Christmas! Christmas!

Advertisements *Cards* *Portraits*

THE BIG HOLIDAY NUMBER OF THE NEW YORK DRAMATIC MIRROR

OUT EARLY IN DECEMBER

will be the REGULAR issue of the week published. Sold at the REGULAR price, 10c. Advertisements, cards and portraits will be inserted at the REGULAR charges prevailing in the weekly issue of THE MIRROR.

DO NOT FORGET That it takes time to prepare and publish this holiday number. The cover, by the well known artist, John Cecil Clay, is now being lithographed. The text forms have to be sent to press very shortly, and consequently any advertisements or cuts should be sent immediately to secure proper classification. When you read this announcement, write us, sending your order and copy. Do not wait until *to-morrow* but write to-day.

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houses. Flaming Arrow 13. Harry Gow 15. Heart of Maryland 16. Other People's Money 20. Why Girls Leave Home 22. Prince of Salerno 25.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Simple Simon Simple 14; fair co. and business. Dora Thorne 15 pleased light houses. Yorke and Adams in Rankers and Brokers (return) 16 found the box-office receipts immensely gratifying; co. shows improvement. Checkers 18. A Slave of the Mill 20. The Ninety and Nine 21.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): King of Tramps 13; poor co.; fair business. Paris by Night 14; good co. and business. The Village Parson 16. The Redemption of David Corson 17. A Millionaire Tramp 18. Evangeline 23, 24 (local talent). Madame Schuman-Heink in Love's Lottery 28.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Rein, lessee; Charles S. Smith, mgr.): From Rags to Riches had topheavy house 10. Paris by Night pleased fair sized house 11. The Redemption of David Corson drew large and satisfied audience 15. King of Tramps 16. The Village Parson 18.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.): The Watermelon Trust 9; poor. Driven from the Altar 10; fair. King of Tramps 11; good satisfaction to small house. Side Tracked 13; poor business and attraction. The Redemption of David Corson 16. The Princess Chic 18. Burke-McCann Stock co. 20-25.

ONEONTA.—THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, bus.-mgr.): Other People's Money opened here 11, after rehearsing in the theatre for a week, giving satisfaction to good house. Along the Kennebec failed to please fair house 13. Texas Sweethearts 17. A Hot Old Time 24.

PORT JERVIS.—CASINO (O. S. Hathaway, mgr.; W. A. Kadel, bus.-mgr.): From Rags to Riches 1 pleased medium business. Deserted at the Altar 3 to fair business; excellent performance. The Sign of the Cross 6 deserved better business. When We Were Twenty-one pleased a well filled house 10.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): Joshua Simpkins 13; performance and co. poor; fair house. David Harum 14; performance and co. excellent; good house. The Middleman 16. Serio-Comic Governess 17. Other People's Money 18. Waite's Comedy co. 20-25.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): A Hot Old Time 10 pleased a big house. Along the Kennebec 13; fair business; pleased. Frank Daniels in The Office Boy 17. Garside Stock co. week 20. Lewis E. Russell in North Carolina Folks 20.

COHOES.—OPERA HOUSE (H. C. Game, mgr.): The Flaming Arrow 15 to good business. Checkers 17 pleased capacity. Allen Doone in Kerry Gow 18; fair business. Buster Brown 20. Big Hearted Jim 21. James O'Neill 22. Yorke and Adams in Rankers and Brokers 23. Dora Thorne 24. Joshua Simpkins 25.

BATAVIA.—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): Melbourne MacDowell in That's John's Way 10; very fine, to fair house. Kerry Gow 13; very good, to good business. Hadley's moving pictures 20. Arrival of Kitty 21. Other People's Money 24.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmans, mgr.): A Hot Old Time 14; fair performance and business; performance was cut. Hadley's moving pictures 17. Buster Brown 24. Other People's Money 28.

WELLSVILLE.—BALDWIN (S. F. Sherman, lessee; Mark Grave, mgr.): Watermelon Trust co. 8 to fair business. Melbourne MacDowell in That's John's Way 11 to good house; satisfied. The King of Tramps 15.

CANAJOHARIE.—WAGNER OPERA HOUSE (W. J. Roser, mgr.): The Heart of Texas 9 pleased small house. Louis J. Russell in North Carolina Folks 14; strong co.; packed house; S. R. O. Sterling's U. T. C. co. 28.

PERRY.—AUDITORIUM (Smith and Olmstead, mgrs.): From Rags to Riches 13; topheavy house; poor attraction. Hadley's moving pictures 21. Romance of Coon Hollow 28.

CORTLAND.—OPERA HOUSE (W. W. Wallace, local mgr.): Parada 14-16 (local, benefit hospital) pleased good houses. Why Girls Leave Home 21. Wizard of Oz 23.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Romance of Coon Hollow 15 pleased very large house. Hadley's moving pictures 18. Prince of Salerno 23. Arrival of Kitty 30.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Maud Hillman co. closed week of 6; good co.; good business. Dibblie's moving pictures 24, 25.

GRANVILLE.—PEMBER OPERA HOUSE (T. Boyle, mgr.): Sunny South 11; good co. and house. The Arrival of Kitty 14; fair co.; poor house. Tracy the Outlaw 20. James O'Neill 28 in Monte Cristo.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Edwin J. Hadley's moving pictures 9 pleased splendid business. A Romance of Coon Hollow 23.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): For Home and Honor 8; fair performance; good business. The King of Tramps 17.

HERKIMER.—GRAND (Ben Schermer, mgr.): Too Proud to Beg 2 pleased good house. Why Girls Leave Home 16.

PLATTSBURG.—THEATRE (M. H. Farrell, mgr.): Buster Brown 10; full house; satisfactory.

NORTH CAROLINA.

WILMINGTON.—ACADEMY (Cowan Brothers, mgrs.): Osmond Stock co. 9-11 in Woman Against Woman, A Gentleman Burglar, and East Lynne to good houses; fair performances. Lewis Morrison in Faust 13 to S. R. O.; fine performance. When We Were Twenty-one 15 to big house; excellent production. Pauline Hall Opera co. 18. Paul Gilmore in Captain Debonnaire 20.

ASHEVILLE.—GRAND (Gudger and Reynolds, mgrs.): Edsall-Winthrope Stock co. closed week of 11 with Killarney and the Rhine; fair houses; pleased. —AUDITORIUM (W. P. Randolph, mgr.): Murray Comedy co. 13-18 opened with The Belle of Richmond; large house; audience pleased. Walker Whiteside 15 in We Are King. The Sign of the Four 20.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): Adelaide Thurston in The Triumph of Betty 9; good business; well received. That Little Swede 13. Y. M. C. A. 16. Florence Roberts in Ann Lamont 17. Madame Herrmann 22. The Tenderfoot 23. York State Folks 24.

SPARTANBURG.—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): Florence Davis in The Player Maid 13 to fair business; pleased. The Sign of the Four 17. Murray Comedy co. 20-22. Black Patti Troubadours 23. Murray Comedy co. 24, 25. Shepard's moving pictures 27 (return).

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cremer, mgr.): Pauline Hall in Dorcas 13. The Madcap Princess, by Sophie Brandt Opera co., 17. When We Were Twenty-one 18. Pierce Amusement co. 21, 22. A Message from Mars will follow.

GREENSBORO.—GRAND (C. T. Fuller, mgr.): Pauline Hall in Dorcas 14. Mabel Paige in At Cozy Corners 16. Message from Mars 17. Sophie Brandt in A Madcap Princess 18.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. B. Higgins, mgr.): Florence Davis in The Player Maid 3; excellent co.; fair business.

TARBORO.—OPERA HOUSE (J. A. Weddell, mgr.): Hooligan's Troubles 21. Mabel Paige in Cozy Corners 23.

NORTH DAKOTA.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Columbian Opera co. in Erminie 9; fair co.; good business. Her Double Life 16.

GRAFTON.—GRAND (H. L. Hausseman, mgr.): The Girl from Sweden Oct. 26; poor, to good house.

OHIO.

DAYTON.—VICTORIA (L. M. Bode, gen. mgr.; C. C. Miller, bus.-mgr.): Isle of Bong Bong 9; not specially original, but bright and funny at times; John W. Ransome excellent; business excellent. Forbidden Land 10 canceled. Otis Skinner in His Grace de Grammont 11; star and fine support pleased a good house. Lew Dockstader 13 delighted one of the biggest houses of the season. Madame Schumann-Heink in Love's Lottery 15, made the record of this engagement like that of last season, a great success. Viola Allen in The Toast of the Town 17. Earl Kendall in The Vinegar Buyer 21. Joe Weber's all star co. 22. Eternal City 23. Coming Thro' the Rye 24. Mayor of Tokio 25.—NATIONAL (Gill Burrows, mgr.): House of Mystery 9-11; average melodrama, well presented; good business. Jane Corcoran in Pretty Peggy 13-15; one of the finest productions of the National's season; the star's talented efforts and those of her excellent support produced a fine impression on S. R. O. audiences. Custer's Last Fight 16-18. Queen of the White Slaves 20-22. Hearts of Gold 23-25. LUCIEN A. HOWARD.

CLIFFORD.—THEATRE (Edward Clifford, mgr.): The Orpheum Stock co. in Sergeant Fielding 3; small house; pleasing performance; specialties good. My Wife's Family 6; full house at advanced prices; the play and co. gave elegant satisfaction; worthy of special praise was the work of Frank Bemish, Arthur Don, George Gale, Tom Linton, Maidie Wensley, Minnie Thompson, Rita Knight, Lillian Northrup, and the Dorothea Sisters. Diamond King 9. Rentfrow's Stock co. week of 15. Parsifal 21. Bibi (local) 24. Cousin Kate 27. Pair of Country Kids 30.—ITEM: Al. Gibbs was here a few days this week.
WILLIAM H. McGOWN.

YOUNGSTOWN.—PARK (Lee Norton, mgr.): Joseph Murphy and co. 9, 10, in Kerry Gow and Shaun Rhue, pleased big business. The Eleventh Hour 11; piece and co. satisfactory; good patronage. Vogel's Minstrels 13; show and house good. Mrs. Leffingwell's Boots 14; excellent co.; gave finished performance to fair but appreciative audience. Mary Emerson in Will o' the Wisp 16. Deserted at the Altar 17, 18. Mary Marble in Nancy Brown 20-22.—GRAND (T. K. Albaugh, mgr.): Harris-Parkinson Stock co. 13-18 did big business. Plays: Slaves of the Orient, A Struggle for Gold, When the Bell Tolls, In the Heart of the Blue Ridge, The Kiss of Judas, A Kentucky Romance, The Opium Fiend, A True Kentuckian, Among the Moonshiners, Robinson Crusoe, Knobs o' Tennessee, Last of his Race, Man to Man, and The Great Detective. Murray and Mackey 20-25.—ITEMS: Mrs. Muldoon, wife of Treasurer Muldoon, of the Park, arrived in town this week.—M. H. Greenway, ahead of Nancy Brown, is meeting old friends.—Frank Mackey, formerly of our city, is ahead of Murray and Mackey and a partner in the business. He richly deserves success.

AKRON.—COLONIAL (M. Reis, mgr.; Uly. S. Hill, bus.-mgr.): The Gypsy Girl 9 pleased to medium attendance. Mary Emerson in Will o' the Wisp 10; pretty play to fair business. The Mummy and the Humming Bird 11; piece well staged; satisfaction to an enthusiastic audience. Elsie Janis in The Little Duchess 13; highly pleasing to an enthusiastic audience. Rudolph and Adolph 14; fair to small business. From Rags to Riches 15. Rose Cecilia Shay in Paul Jones 16. Miss Bob White 17. Eva Tanguay in The Sambo Girl 18. The House of Mystery 20. Daniel Corson 21. Fighting Fate 22. Schumann-Heink 23. Piff! Paff! Pouf! 24. My Wife's Family 25.—ITEM: The Unique Theatre opens 20, play repertoire. Its policy was vaudeville, but owing to loss of patronage was forced to discontinue.

PORTSMOUTH.—GRAND (C. F. Hibley, mgr.): The Royal Chef 3 delighted a large and appreciative audience. John Griffith in Richard III to light business; fair co. and performance. A Trip to Egypt 4 failed to please fair house. The Fortune Teller 6 to good business and pleased. 'Way Down East 7; excellent co. and performance; gave general satisfac-

(Continued on page 22.)

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NOTES FROM AUSTRALIA.

Tittell Brune Drawing Well at Sydney—Melbourne Notes—Other News.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Oct. 23.

The young American, Tittell Brune, has been appearing at Her Majesty's during the past week in L'Aiglon, and on Saturday last appeared for the first time here as Camille. On Saturday next Israel Zangwill's Merely Mary Ann will be produced for the first time in Australia, with Tittell Brune and Douglas Gerrard as Mary Ann and Lancelot respectively. It is worthy of note that Douglas Gerrard originated this character at the Duke of York's Theatre, London. Albert Grau scored a distinct success as Comte de Varville in Saturday's production of Camille. This actor at the close of the Tittell Brune Brisbane (Q.) season essayed a walking tour from Brisbane to Sydney (700 and odd miles), but 200 miles of the journey found him ready to avail himself of a more speedy mode of locomotion. Others in the present company who lend good support to the star are Roy Redgrave, J. B. Atholwood, and Susie Vaughan.

At the Theatre Royal William Anderson has staged the Australian written play Thunderbolt. The play, which is well constructed, deals with the more exciting episodes in the life of a famous bushranger, and, well mounted and acted, is proving a draw.

Alfred Dampier is appearing at the Criterion in his old part of Captain Starlight in Robbery Under Arms.

At the Tivoli Hall the usual high standard of vaudeville and variety entertainment is sustained. Daniel Crimmins and Rosa Gore and Hill and Whitaker brought an American reputation to Australia, and Sydneysiders indorse the same. Les Brunin, the clever billiardists, and Diamond and Beatrice, the Pierrot gymnasts, are also in the present Tivoli bill.

Tavio, the Maori wizard, is billed for a season at the Lyceum.

At the Princess Theatre, Melbourne, Maud Jeffries and Julius Knight are appearing in The Silver King. A revival of the tuneful Orchid is the present draw at Her Majesty's, and A Sailor's Knot is running smoothly at the Royal.

The Melbourne Opera House continues to cater well for lovers of vaudeville, and lighter entertainment is provided by Wirth's and Fronl's circuses, which are running in opposition to each other without much hurt to either.

The Strand Comedy company, which concluded its Sydney season last week, has left for Hobart, Tasmania, where they will produce the J. P. and then proceed to tour the two New Zealand Islands until the end of 1905. Henry Wilde is to manage the present tour on behalf of Meynell and Gunn. Other pieces in this company's repertoire include There and Back, On the Move, and The Fatal Wedding. The company is due in Sydney in January, 1906, when the two last of these plays will in all probability be staged.

Florence Young, who has recently been playing in your country, is expected back in Sydney early next month.

Brough and Fleming have purchased the Australian rights of Dr. Wake's Patient.

William Anderson will stage his pantomime of Sinbad, the Sailor, in Sydney this Christmas. Marie Campbell will be principal boy and Charles Bates, who has recently been on your side, will also be associated with the production.

Alice Nixon and Roy Sydney have concluded their engagement with Stephenson's Musical Comedy company and returned to England. Florence Darley has recently joined this company.

It is reported that Maud Sims Reeves, widow of the famous singer, and who recently appeared here under Harry Rickard's management, is suffering from a mental ailment.

Maggie Knight, an actress who will be remembered by many in your States, has started a conservatoire in Sydney. She is well known in Sydney as the wife of Mr. Henderson, a steamship company manager.

E. NEWTON DALY.

THE LITTLE GRAY LADY.

The Little Gray Lady, Channing Pollock's latest play, was given for the first time on any stage at Parson's Theatre, Hartford, on Nov. 18. The story deals with the life of Government clerks in Washington and has neither a hero or a villain.

Two of the leading character in the play are employed as clerks in the redemption department of the Treasury Office, and one of them becomes involved in the disappearance of some pieces of torn bills sent in for redemption, which are taken in such an unsual way that a detective has his troubles landing the thief.

"The Little Gray Lady" of the play is Anna Gray, a clerk in the Treasury Department at Washington. Miss Gray is a plain, simple woman whose love for Perriton Carlyle, another clerk, has given him a strength of character not really his own. Carlyle has the susceptibility of most men and falls a victim to pretty, fluffy, silly Ruth Jordan, who is everything that Miss Gray is not and nothing that she is. The result of this attachment is speedy ruin for Carlyle, from which he is eventually saved by the steady, untiring affection of the Little Gray Lady. The moral of the piece is the superiority of the fine woman over the merely pretty one. The keynote of the piece is its utter simplicity.

Th first and last acts take place in the back yard of a boarding house in Washington, the second act in the second-story front room at the boarding house and the third act in the redemption agency of the Treasury Department.

Among the characters represented are the idle husband of the woman who runs the boarding house, two types of department clerks, a Secret Service man and a student of the flute, who is never seen but often heard.

The cast includes Edgar Selwyn, William Humphries, William Owen, Robert Ober, Cyril Vesina, Harry Wagner, Julia Dean, Dorothy Donnelly, Alice Leigh, Anita Bridger and Jane Todd.

DRAMATIC DAY AT THE LEAGUE.

Dramatic Day at the Professional Woman's League yesterday afternoon was directed by Mrs. Harry Leighton. Mrs. Robert Mantell, the guest of honor, was introduced by the President, Mrs. Arden, and responded in a happy manner, saying, among other things, that she soon expected to become a member. The opening number of the programme was a well executed piano solo by Mary A. Dixon. Mrs. Worden sang two soprano solos that were roundly applauded. A poem, "Jamais Tou La Vie,' was recited by Teckla Phelan (a little daughter of one of the Leaguers), expressively and daintily. Arthur Spitz sang Sigmund's "Love Song," and an encore very delightfully. Robert Lauhlander accompanied. "The Pride of Battery B" was read by Fanny Bernard Leighton with good dramatic effect. Mary Hall was the accompanist. The event of the afternoon was the reading, "How Tiger Lily Won the Race" (Mary E. Fiske), by Frederick Paulding. The women were nearly enthused to the betting point, after which two violin numbers were well executed by Jessie Dodd. Arthur Spitz closed the programme by singing "Questa O. Quella."

JANE KENNARK.

Jane Kennark, whose portrait appears on the first page of this week's MIRROR, is making a successful tour as star in The Eternal City, playing Donna Roma. Miss Kennark's training in stock companies and her extended experience as leading woman in many of the successful plays of the last few years, have been valuable in preparing her for her present work. Her portrayal of Hall Caine's heroine has met with unanimous approval in all the cities in which she has appeared. Her personality and histrionic ability have been praised by critics as being far above the ordinary.

☞ Xmas day open at Du Bois, Pa.

GOSSIP OF THE TOWN.

Ogen Wight, a member of The Curse of Drink Company, is ill at the Kinley Hospital, Trenton, N. J., from the effects of knockout drops, it is believed. The doctors fear he will not recover.

Henry Duggall, who has won much praise from the critics in Troy for his work in connection with the Lyceum Stock company, resigned from that company on Nov. 18, and commenced rehearsing with the Poli Stock company, New Haven, on Nov. 20, with which he will be for the balance of the season.

Mrs. Jack Haverly has gone to Mount Clemens for six weeks to recuperate.

Anita Bridger is playing Mrs. Graham in The Little Grey Lady.

Sir Charles Wyndham and Mary Moore will not appear in America this season, owing to the success of Captain Drew on Leave, which they are now presenting at the New Theatre, London.

Mrs. Thomas Carlton presented her husband with an 8¾ pound boy on Oct. 13.

William Morrow and Verda Schellberg were married at the Church of the Transfiguration, New York City, on Nov. 12, by the Rev. Dr. George C. Houghton.

Mason Mitchell, recently appointed to a diplomatic post in China, is on his way to take his new position.

The case instituted in the United States Circuit Court by Mrs. Stevenson (Kate Claxton) against F. F. Proctor for alleged infringement of her copyright of The Two Orphans has been discontinued. Counsel for Mrs. Stevenson, L. T. Fitzer, states that Mr. Proctor has settled with the plaintiff. There has been a great deal of litigation over this well-known play, and as a number of repertoire companies have, since the renewal of the copyright in 1903 produced it without authority from Mrs. Stevenson, she is preparing to enforce the provision of the revised statutes against all persons who have in any way been connected with such productions.

George H. Broadhurst is on a pleasure trip to the Pacific Coast.

The daughter of Theo. Bendix, of the Hudson Theatre, this city, presented her husband, Mr. Jos. Musliner, with a ten-pound son last Monday. The happy grandfather is being flooded with congratulations.

Arrangements have been completed for the presentation of A Prince of India at the Colonial Theatre, Chicago, soon after Christmas. More than 500 persons will be employed in the production. The cast will include J. E. Dodson, William Farnum, William Beach, Maude Fealy, and Sarah Truax.

B. Fitzpatrick, of Elmira, N. Y., has been appointed representative in charge of the Casino Theatre.

For the first two acts of Adrea at the Belasco Theatre, Pittsburgh, last Thursday, the play had to be given with improvised gas foot and border lights. The electric lights failed, owing to an accident to the power plant.

Frank Foster, an old-time pantomimic, but who has been out of the profession for several years, is at present an inmate of the City Home for the Aged and Infirm on Blackwell's Island.

W. J. Winterburn, of Chicago, accompanied by his wife and mother-in-law, visited New York last week, while "tripping" in celebration of the thirtieth anniversary of his marriage. They started for home last Saturday.

J. S. Hoffman, formerly of the Chestnut Street Stock company, Philadelphia, and of Augustin Daly's company, has organized a juvenile minstrel company, consisting of eighteen children. Their season will open at Frankford, Pa., on Nov. 25.

Mrs. Katharine C. Fay and her daughter, Irene Ackerman, are in Boston, where Miss Ackerman gave an original recitation at an entertainment given in honor of the birthday of Julia Ward Howe.

Ruth Sheppard has closed with The Innocent Maid company and is home in Binghamton, N. Y.

Rumors of the closing of The Rajah of Bhong are unfounded. The play is continuing to good business.

Lottie Blair Parker's play, Under Southern Skies, has passed its two thousandth performance. On Saturday night, Nov. 18, the two thousandth and fifth performance was given.

Edna Fassett took the place of Fritzi Scheff in the role of Fifi in Mlle. Modiste at Hartford last Friday night, when the prima donna was ill with a sore throat.

Thomas F. Grady has resigned from Murray and Mack's Around the Town company, and opened with Running for Office, as stage-manager and to play the role of John Tiger, at Allentown, Pa., on Nov. 15.

Paintings gathered by the late Lawrence Barrett and valued at $10,000 were burned in the recent fire which destroyed the Continental Storage Warehouse in Boston.

It is reported that Henrietta Crosman will have a new play for her opening at the Garrick Theatre next month. Mary, Mary Quite Contrary, the piece in which she is at present appearing on the road, seems hardly qualified for a long run in New York.

On Monday afternoon, Nov. 28, a special performance of The Prince Chap will be given for the benefit of St. Mary's Free Hospital for Children.

Van Rensselaer Wheeler has been engaged for a prominent role in C. F. Nirdlinger's comedy, Spangles, or The Wooden Horse, which will be produced at the Broad Street Theatre in Philadelphia.

Mrs. Joseph Lewis, who was formerly well known on the American stage as Fanny Ward, has arrived from England on a six weeks' visit to New York. After her marriage she retired from the stage for several years, but made her reappearance three years since in a London production of Coralie and Co. Last year she played in the English presentation of The Climbers.

Love's Lottery closed at Cleveland on Nov. 18, and the company was disbanded. Madame Schumann-Heink has returned to New York, where she will rest for at least a month and receive treatment for her voice. The other members of the company will be placed in other Whitney productions as rapidly as possible.

AMONG THE DRAMATISTS.

W. B. Lawrence, of Detroit, has purchased a comedy-drama written by Edmund Day and will make a production of it this season.

Mrs. Lyon, well known in New York city for her prominence in various women's clubs, has written a one-act play entitled Madame la Marquise, which is to be produced on Dec. 4 by the New Century Theatre Club. The scene is laid in France during the minority of Louis XIV. and the dramatic interest depends on the fact that madame has to choose between her husband, who is loyal to the court, and her son, who is an avowed sympathizer of the Fronde.

Martin J. Dixon, formerly manager of the Third Avenue Theatre, commissioned Henry Belmer to write an original melodrama of life and incidents in the metropolis with the title New York by Night, which has been completed, and the manuscript was delivered to Mr. Dixon yesterday. He at once arranged with Manager Rosenberg, of the Metropolis Theatre, for its production at that manager's house the week of Dec. 4. The principal scenes shown in the play are the Hotel Astor, Long Acre Square at night, Harlem River Bridge, and a mansion on upper Fifth Avenue. Joseph Physoic will paint the scenery from original models. Frank Karrington and Blanche Leighton will head a strong cast.

THE RIP-ROARING MUSICAL FARCE

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can be had on royalty. Small cast. Russell-Morgan paper. Mr. Gerard wrote the following Musical Comedy successes now being played on Empire Circuit:—"An Honest Politician," "A Yankee Doodle Girl," "Dazzling Nancy," "Through the Clouds," "Glittering Sylvia," and "Emma's Dilemma," for Kathryn Osterman.

For terms for "HOW OLD IS ANN?" Address Barney Gerard, Mgr. "Miner's Bohemians," as follows:—Week Nov. 20, Lafayette Theatre, Buffalo, N. Y. Nov. 26, Avenue Theatre, Detroit, Mich. Dec. 3, Smith's O. H., Grand Rapids, Mich., and as per route in MIRROR. N. Y. office, 131 W. 42d St.

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AT LIBERTY, DEC. 2

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After Dec. 2, DRAMATIC MIRROR.

OBITUARY.

Harold Going, of Boston, who under the name of Harold Gordon achieved distinction as an operatic tenor with the Bostonians and other opera companies, died on Nov. 12 at a hotel in St. Louis from congestion of the lungs, after a very short illness. Mr. Going, who was an accomplished musician and of fine personal appearance, had a successful career for several years on the stage before he settled in St. Louis, three years ago, to teach vocal music and sing in the choir of the Second Presbyterian Church. For a long time he made his home with the Van Studdifords, who introduced him to St. Louis society. Mr. Going was born in Boston thirty-two years ago, the son of the late George Going, a merchant. As a boy he sang in several churches, having a remarkably fine voice. He began to study music in earnest when eighteen years old under the late Charles R. Adams and Carl Brenneman. He succeeded in concert work, and in 1896 made his debut at the Tremont Theatre in The Walking Delegate. He then joined the Wilbur-Kirwin Opera company, with which he remained three years, singing the leading tenor parts in Carmen, Faust, Il Trovatore, The Bohemian Girl and other standard operas. Later he sang at the Tivoli Opera House, San Francisco, and at the Delmar Garden Theatre in St. Louis. For a short time he was with the Castle Square Opera company in New York. He then joined the Bostonians, singing with them one season, and retired from the stage in 1902 to go to St. Louis. The funeral was held in Roxbury, Mass., on last Thursday.

Mary Raymond Nicholson (Adelaide Thornton), widow of the late Paul F. Nicholson, died of heart failure on Nov. 16 at the French Hospital, New York city. Her stage career dated back to the disastrous Brooklyn Theatre fire, in which she was among the players who escaped. Her debut was made the same season with Kate Claxton's company in The Two Orphans. Following this she played important parts and supported such stars as Maude Granger, Harry Lacey, etc. Later was a member of the Augustin Daly and A. M. Palmer stock companies. She then starred under the management of her husband in both The Galley Slave and Lynnwood. Later she joined Daniel Frohman's Lyceum Theatre company and appeared in The Wife, after which she was a member of E. H. Sothern's company playing The Highest Bidder and Lord Chumley. The deceased was sixty-one years old and leaves two sons, J. E. and Paul Nicholson. The funeral mass was held Saturday last at St. Leo's Church and read by Reverend Father Ducey, and burial was in her family plot in Calvary Cemetery.

Mrs. H. C. Stewart, mother of Mrs Spencer H. Cone (Mary Stewart) died at her home in Cincinnati on Nov. 5. She was a sister-in-law of Kate Claxton.

Ida Sterling, of the Irma Opera company, died on Oct. 23 in St. John's Hospital, at Joplin, Mo., where she was operated on for a tumor in the side.

Riccardo Ricci, a famous basso singer, died of consumption at Albuquerque, N. M., on Nov. 16, aged fifty-one years. He formerly sang with the Royal Italian Opera at Covent Garden, London, and with the Bostonians. His body was brought to West Virginia for burial.

Rene Smith, a member of the Savage Opera company, died at the Rhodes Hospital, Topeka, Kan., on Nov. 18. The body was brought to Newark, N. J., for burial.

NEW THEATRES AND IMPROVEMENTS.

The New Auditorium Theatre at Prophetstown, Ill., was opened on Nov. 2 by Dubinsky Brothers' Wallack's Theatre company. Seats sold at $5 each on the opening night.

The Jefferson Theatre, the new house at Punxsutawney, Pa., will be opened on Friday evening, Nov. 24, with Edward R. Salter's production of The Princess Chic. Although the town proper has a population of only 1,200, Punxsutawney is one of the best towns in the State, and owing to street car connections with all the other centres within a radius of twenty miles has a drawing population of 30,000. The Jefferson Theatre, which will play three attractions per week, has a remarkably fine and complete equipment. The decorations are olive green, with old ivory and gold trimmings; the boxes are draped in old rose; the lobby, foyer and parlors are carpeted in shades of deep red and green. The balcony, the proscenium arch and the fronts of the six boxes are all finished in high relief. The house seats 1,280 and has two fire exits on each floor, besides fireproof scenery and an asbestos curtain. The stage, which is 40 x 70 feet, is fully equipped with traps and bridges. There are colored lights in the foots, prosceniums and borders, and the house has its own spot-lights arranged in the balcony. The new theatre will have a complete set of scenery and ten large dressing rooms, with hot and cold water, gas and electric lights in each. The old Mahoning Street Opera House has already been closed, never again to be used as a playhouse.

ANOTHER STEP FORWARD.

Selwyn and Company, play brokers, have moved from the Broadway Theatre to the Knickerbocker Theatre Building, 114 West Thirty-ninth Street, where they have a suite of ten rooms, superbly furnished. These hustling young men are certainly making tremendous strides. From mere beginners a few years ago they are now among the foremost in their branch of the theatrical business.

NEW HARLEM THEATRE.

A sixteen-story hotel and theatre building will be erected at the corner of Fifth avenue and 125th Street, New York city, on the site of the Temple Israel. The plot was recently purchased by a construction company for that purpose. No further plans have been announced.

SAID TO THE MIRROR.

CLAUDE E. KIMBALL: "Through my card in THE MIRROR I have been engaged by Joseph King to play Archibald Carlisle with Jane Dore in East Lynne, playing the Middle West."

ANITA HENRIE MILES: "I wish to tell of the excellent treatment given the members of the Podd's-head Wilson company by W. V. Turpen, proprietor of the Spencer, at Marion, Ind. When it was learned that the members of the company were without money he invited all of us, including those staying at another hotel, to be his guests at dinner and supper. And then keys were given to all of the ladies 'to be used as long as needed.' I feel that this treatment was so kind that it should be recorded in THE MIRROR."

ENGAGEMENTS.

By the Actors' Society: Frank Rolleston, with Bean Brummell; Roland A. Osborne and William H. Cavanaugh, with Spooner Stock; Palmer Collins, with Walker Whiteside; Miss Lang, with Hal Davis; Edwin Holland, Frank Peters, and Edwin Brewster, with R. B. Mantell; Charles N. Seay, Riley C. Chamberlin, and Kizzie B. Masters, with Proctor Stock; John Steppling and Grace Euler, with May Wesley in vaudeville; Richard Allen, with James O'Neill; Frank Opperman, with Emmett Corrigan; David Davies, in vaudeville; Frederick Hardy, with The Street Singer; A. C. Henderson, with Texas; William P. Kitts, with Miss Beveridge in vaudeville; Chester Beech, with Payton Sisters.

MATTER OF FACTS.

A Jolly American Tramp has been playing to big business everywhere, giving the best of satisfaction. Clark Ross as Happy Jack, Virginia Melville, and Bertrine Farnsworth are receiving praise for their work.

The new theatre at Fond du Lac, Wis., is progressing nicely. The roof will be on within two to three weeks, and the theatre completed ready for opening between Jan. 5 and 10. It will cost $50,000, seat 1,200, and without question will be the handsomest theatre in the State of Wisconsin.

The vaudeville policy of the Opera House, Youngstown, O., having been discontinued, Manager T. K. Albaugh will book combinations in future and has open time after Dec. 3.

The Thanhouser Stock company having closed, Charles Squires, the scenic artist, for four years with this organization in Milwaukee, is open to offers. Mr. Squires contributed many excellent canvases to the Thanhouser productions, which attracted favorable press comment. His Milwaukee address is 191 Farewell Avenue.

Business has been very profitable at the City Opera House, Shelbyville, Ind., and Managers Friday and Bronson have a few open dates for the right sort.

An agent and business-manager thoroughly cognizant with the country, wants engagement after Nov. 25. He should be addressed as "B. A. W.," care this office.

Christmas and New Year's Day are open at the Crescent Opera House, Fond du Lac, Wis., for high grade holiday attractions. The best only will be considered by Manager P. B. Haber.

Born.

ARNOLD.—A girl to Mr. and Mrs. Leigh Allen, on Nov. 14.

CARLTON.—A son, to Mr. and Mrs. Thomas Carlton, at New York city, on Oct. 13.

MUSLINER.—A daughter, to Mr. and Mrs. Joseph Musliner, Nov. 13.

NELSON.—A daughter, to Mr. and Mrs. Sanford Le Roy Nelson (Eva Mudge), at Saginaw, Mich., on Aug. 2.

WILSON.—A boy, to Mr. and Mrs. Knox Wilson (Luella Drew), at Chicago, on Nov. 10.

Married.

HOFFMAN—RUSTIS.—Josef Hoffman and Mrs. Marie Rustis, at Aix-les-Bains, France.

MORROW—SCHELLBERG.—William Morrow and Verda Schellberg, at New York city, on Nov. 12.

ROSENQUEST—RUSSELL.—J. Wesley Rosenquest and Angela Russell, at Philadelphia, Pa., on Nov. 16.

PARVIS—DE LORNE.—Taurino Parvis and Gladys De Lorne, at New York city, on Nov. 11.

Died.

GOING.—Harold Going (Harold Gordon), at St. Louis, on Nov. 12.

NICHOLSON—Mary Raymond Nicholson (Adelaide Thornton), at New York city on Nov. 16, aged 61 years.

RICCI.—Riccardo Ricci, at Albuquerque, N. M., on Nov. 16, of consumption, aged 51 years.

SHATTUCK.—Otis Shattuck, at Pittsburgh, Pa., on Nov. 15.

SMITH.—Rene Smith, at Topeka, Kan., on Nov. 18.

STERLING.—Ida Sterling, at Joplin, Mo., on Oct. 23.

STEWART.—Mrs. H. C. Stewart, at Cincinnati, on Nov. 5.

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DATES AHEAD

Managers of traveling companies and correspondents are notified that this department closes on Friday morning previous publication in the subsequent issue. Dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY, BOY: Chatham, Can., Nov. 21.
A PUNCH OF KEYS (Gus Bruner, mgr.): Newport, Ark., Nov. 21, Little Rock 22, Pine Bluff 23, Hot Springs 24, Texarkana, Tex., 25, Pittsburg 27, Marshall 28, Shreveport, La., 29, Monroe 30, Donaldsonville, La., Dec. 1, New Orleans 2.
A OLD NEBO (Al. D. Whittaker, mgr.): Fayette, Ill., Nov. 21, Salem, Mo., 22, Warrensburg 23, Butler 24, Kirksville 25.
A DESPERATE CHANCE (Burt Howard, mgr.): Chicago, Ill., Nov. 20-25.
A HOMESPUN HEART: Downs, Ia., Nov. 21, Dyson 22, Holstock 23, Traer 24, Dumont 25.
A HOT OLD TIME: Little Falls, N. Y., Nov. 21, Johnston 22, Schenectady 23, Mechanicsville 24, Troy 25, Oneonta 27, Birmingham 28, Hornellsville Dec. 1, Olean 2.
A HUMAN SLAVE (Don MacMillan, mgr.): Seattle, Wash., Nov. 19-25, Tacoma 26, Ellensburg 27, North Yakima 28, Prosser 29, Ritzville 30, Sprague Dec. 1, Garfield 2.
A LITTLE OUTCAST (R. A. Hank, mgr.): Lodi, O., Nov. 21, Massillon 22, Mineral City 23, Canal Dover 24, Cambridge 25, Barnesville 27.
A LITTLE OUTCAST (E. J. Carpenter's; Frank Ratledge, mgr.): Mexia, Tex., Nov. 21, Corsicana 22, Hillsboro 23, Taylor 24, Austin 25, San Antonio 26, Waco 27, Temple 28, Coleman 29, Brownwood 30, Cleburne Dec. 1, Waxahachie 2.
A MESSAGE FROM MARS (A. L. Rheinstrom, mgr.): Raleigh, N. C., Nov. 21, Greensboro 22, Winston-Salem 23, Charlotte 24, Greenville, S. C., 25.
A MILLIONAIRE TRAMP (Fred C. Thomas, mgr.): Westfield, N. Y., Nov. 21, Erie, Pa., 22, Kane 24, Johnsonburg 25, Emporia 27, Reynoldsville 29, Clearfield 30, Phillipsburg Dec. 1, Houtsdale 2.
A PAIR OF COUNTRY KIDS (Smith and Banman, mgrs.): Galion, O., Nov. 21, North Baltimore 22, Napoleon 23, Celina 24, St. Marys 25, Kenton 27, Springfield 28, Dayton 29, Urbana 30, Mechanicsburg Dec. 1, Middletown 2.
A PAIR OF PINKS: Staunton, Va., Nov. 21, Lynchburg 22, Bluefield 23, Roanoke 24, Bristol 25, Greenfield, Tenn., 27, Knoxville 28, Ashland, N. C., 29.
A POOR RELATION (R. F. Meyers, mgr.): Dwight, Ill., Nov. 21, Pontiac 22, Fairbury 23, Bloomington 25, Peoria 26, Kewanee 27, Rochelle 28, De Kalb 29, Elgin 30.
A RACE FOR LIFE: St. Louis, Mo., Nov. 20-25, Louisville, Ky., 3-8.
A ROMANCE OF COON HOLLOW (George B. Haines, mgr.): Charlotte, Mich., Nov. 20, 21, Owen Point, Ind., 22, Rochester 23, Deparee 24, Auburn 25, Garrett 27, Albion 28.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Lockport, N. Y., Nov. 21, Penn Yan 22, Hammondsport 23, Dansville 24, Canandaigua 25, Warsaw 27, Perry 28, Corning 30, Cortland Dec. 1, Binghamton 2.
A ROYAL SLAVE (West; Gordon and Bennett, props.; Robt. E. Stetson, mgr.): Kearney, Ia., Nov. 21, Fairfield 22, Hebron 23, Fairbury 24, Beatrice 25, Tecumseh 27, Falls City 28, Hiawatha, Kan., 29, Horton Dec. 1, Holton 2, Wamego 5, Manhattan 6.
A ROYAL SLAVE (North; Gordon and Bennett, props.; Fred Miller, mgr.): Canton, Mo., Nov. 21, Kahoka 22, Farmington 23, Memphis 24, Lancaster 25, Centerville, Ia., 27, Seymour 28, Corydon 29, Hunnewell Mo., Leon Dec. 1, Osceola 2, Afton 4.
A ROYAL SLAVE (East; Gordon and Bennett, props.; C. W. Roberts, mgr.): Weston, W. Va., Nov. 21, Shinnston 22, Monongah 23, Grafton 24, Martinsburg 25, Piedmont 27, Frostburg, Md., 28, Lonaconing 29, Myersdale, Pa., 30, Scottdale Dec. 1, Mt. Pleasant 2, Greensburg 4, Johnstown 5.
A RUNAWAY BOY: Pittsburgh, Pa., Nov. 20-25, Toronto, Can., 27-Dec. 2.
A SLAVE OF THE MILL (Gordon and Bennett, props.; Col. C. W. Roberts, mgr.): Kingston, N. Y., Nov. 21, Troy 22, Utica 23, Rome 24, Niagara Falls 25, Ashtabula, O., 27, Franklin, Pa., 28, Youngstown, O., 29, New Philadelphia 30, Alliance Dec. 1, Niles 2, Akron 4.
A SON OF REST: Memphis, Tenn., Nov. 20-25, Pine Bluff, Ark., 27, Little Rock 28, Hot Springs 29, Ft. Worth, Tex., 30, Joplin, Mo., Dec. 1, Topeka, Kan., 2.
A WIFE'S SECRET (Spencer and Aborn mgrs.): Chicago, Ill., Nov. 5-25.
A YANKEE CIRCUS ON MARS (Thompson and Dundy, mgrs.): New York city Aug. 30—indefinite.
ACROSS THE PACIFIC (C. E. Blaney Amusement Co., mgrs.): Louisville, Ky., Nov. 19-25.
ADAMS, MAUDE: New York city Nov. 2—indefinite.
AFTER MIDNIGHT: St. Louis, Mo., Nov. 19-25, Kansas City 26-Dec. 2.
ALDRICH, CHARLES T. (A. H. Woods, mgr.): Philadelphia, Pa., Nov. 20-25, New York city 27-Dec. 2.
ALLEN, VIOLA: Wheeling, W. Va., Nov. 21, Johnstown, Pa., 22, Altoona 23, Wilkes-Barre 24, Scranton 25.
AN ARISTOCRATIC TRAMP (Harry A. Murray, mgr.): Richland Center, Wis., Nov. 21, Watertown 22, Horicon 23, Racine 24, Woodstock, Ill., 25.
AN ARISTOCRATIC TRAMP (B. S. R. Lester, mgr.): Hobart, Okla., Nov. 21, Arapahoe 22, Clinton 23, Weatherford 24, Geary 25.
ALONG THE KENNEBEC: Saranac Lake, N. Y., Nov. 21.
AN ORPHAN'S PRAYER (Martin Shanley, mgr.): Ottumwa, Ia., Nov. 21, Burlington 22, Ft. Madison 23, La Harpe, Ill., 24, Quincy 25.
ANGLIN, MARGARET: New York city Sept. 21—indefinite.
ARIZONA (David J. Bamage, mgr.): North Yakima, Wash., Nov. 21, Sprague 22, Kettleville 23, Spokane 24, 25.
AS TOLD IN THE HILLS (W. P. Mann, mgr.): Beacon, Ark., Nov. 21, Monnett, Mo., 22, Mexico 23, Auburn 24, Barkersfield 25, Welr, Kan., Dec. 4.
AT CRIPPLE CREEK (R. J. Carpenter's): Hastings, Neb., Nov. 21, Grand Island 22, Kearney 23, North Platte 24, Denver, Col., 26-Dec. 2.
AT PINEY RIDGE (M. G. Hierlan, mgr.): South Bend, Ind., Nov. 21, Kendallville 22, Elkhart 23, Dowagiac, Mich., 24, Muskegon 25.
BARRYMORE, ETHEL: Pittsburgh, Pa., Nov. 20-25.
BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.
BELLEW, KYRLE (Liebler and Co., mgrs.): Washington, Pa., Nov. 27-Dec. 2.
BEN HUR: Los Angeles, Cal., Nov. 20-Dec. 2.
BERNHARDT, SARAH (Shubert Brothers, mgrs.): Chicago, Ill., Nov. 20-25.
BERRYFORD, HARRY G. J. Coleman, mgr.): Vicksburg, Miss., Nov. 21, Natchez 22, Baton Rouge, La., 23, Alexandria 24, Shreveport 25, Texarkana, Tex., 27, Pine Bluff, Ark., 28, Little Rock 29, Memphis, Tenn., 30.
BIG HEARTED JIM (Elliot and Gazzolo, props.; Frank Gazzolo, mgr.): Gibson, N. Y., Nov. 21, Fairfield 22, Gloversville 23, Utica 24, 25, Fulton, N. Y., 27-28, Pittsfield 30, Easton, Pa., Dec. 1, Bradford 2.
BROWN'S IN TOWN (F. A. Raymond, mgr.): Pittsburg, Kas., 21, Vinita, I. T., 22, Okmulgee 23, S. McAlester 24, Purcell 25.
BLANEY, HARRY CLAY (W. W. Wohlfolk, mgr.): New Orleans, La., Nov. 20-25, St. Paul, Minn., 26-Dec. 2.
BURNETT, CHARLOTTE (Burnett, Leary and Burnett, mgrs.): New Orleans, La., Nov. 20-25.
BUTTER BROWN (Hansen: M. R. Raymond's): Troy, N. Y., Nov. 21, Johnstown 22, Gloversville 23, Lyons 24, Auburn 25.
BUTTER BROWN: Greenville, Tex., Nov. 21, Dallas 22, 23, Ft. Worth 24, 25, Cleburne 26.
CARTER, MRS. LESLIE (David Belasco, mgr.): Pittsburgh, Pa., Nov. 13-25.
CHECKERS (Caroline Gardner, mgr.): New York city Nov. 20-25, Bridgeport, Conn., 27, New Haven 28, Waterbury 29, Hartford 30-Dec. 2.
CHILD SLAVES OF NEW YORK: New York city Nov. 20-25.
CLARKE, CRESTON: Bradford, Pa., Nov. 21, Atlantic City, N. J., 22, 23, Williamsport, Pa., 24.
CONKLAN, ROSE: Jonesville, Mich., Nov. 21, Adrian 22, Grand Rapids 24, 25, Muskegon 26, Battle Creek 27, Toledo, O., 28.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Wilmington, Del., Nov. 20-25, Trenton, N. J., 27-28, Philadelphia, Pa., 27-Dec. 2.
CONNER, ROBERT: New York city Nov. 20-25, Waterbury, Conn., 27-Dec. 2.
CRANE, WILLIAM H.: Chicago, Ill., Nov. 19-25.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Cincinnati, O., Nov. 20-25.
CUTTER'S LAST FIGHT (Frank G. Rhoades, mgr.): Cincinnati, O., Nov. 19-25, Louisville, Ky., 26-Dec. 2.
DALY, ARNOLD: Boston, Mass., Nov. 20-25.
DANGERS OF WORKING GIRLS (A. H. Woods, mgr.): Hoboken, N. J., Nov. 19-22, Elizabeth 23-25, Wilmington, Del., 27-28, Camden, N. J., 29-Dec. 2.
DAVID HARUM (Julius Cahn, mgr.): Jersey City, N. J., Nov. 20-25.
DAVID HARUM (Julius Cahn, mgr.): Scranton, Pa., Nov. 20-22, Wilkes-Barre 23-25.
DOOSK, ALLEN (Kennedy and Westfall, mgrs.): Montpelier, Vt., Nov. 21, Barre 22, White River 23, Hydeville, Mass., 24, Fitchburg 25.
DESERTED AT THE ALTAR (Fred Martintoth, mgr.): McKeesport, Pa., Nov. 20-22, Franklin 23, Sharon 24, Beaver Falls 25.
DORA THORNE (A.: Harry Mayo, mgr.): Hudson, N. Y., Nov. 21, Schenectady 22, Herkimer 23, Odessa 24, Schenectady 25, Johnstown 27, Gloversville 28.
DORA THORNE (C.: Rowland and Clifford, mgrs.): Batesville, Ark., Nov. 21, Newport 22, Little Rock 23, Pine Bluff 24, Hot Springs 25, Arkadelphia 27, Prescott 28, Hope 29, Texarkana 30, Marshall, Tenn., Dec. 1, Shreveport, La., 2.
DORA THORNE (D; L. E. Pond, mgr.): Hoquiotsta, Ia., Nov. 21, Anamosa 22, Manchester 23, Independence 24, Cedar Rapids 25, Marengo 27, Grinnell 28, Newton 29, Perry 30.
DORA THORNE (E; W. T. Gaskill, mgr.): Los Angeles, Cal., Nov. 19-25.
DORA THORNE (B; D. G. Hartman, mgr.): Hanover, Md., Nov. 21, Frederick 22, Brunswick 23, Alexandria, Va., 24, Annapolis, Md., 25, Crenfield 27, Cambridge 28, Seaford, Del., 29, Salisbury, Md., 30, Trenton, N. J., Dec. 1, 2.
DORE, JANE (Jos. King, mgr.): Franklin, Ind., Nov. 21, Greenfield 22, Knightstown 23, Lebanon 24, Frankfort 25, Marion 27.
D'ORSAY, LAWRANCE: Boston, Mass., Nov. 6-25.
DOWN BY THE SEA (S. W. Combs, mgr.): Faribault, Minn., Nov. 21, Winona 22, Rochester 23, Waseca 24, Mankato 25.
DREW, JOHN: Philadelphia, Pa., Nov. 20-Dec. 2.
EDESON, ROBERT (H. B. Harris, mgr.): Minneapolis, Minn., Nov. 20-22, St. Paul 23-25.
EIGHT BELLS: Easton, Pa., Nov. 21.
ELLIOTT, MAXINE: New York city Sept. 4-Nov. 25.
EMERSON, MARY (Sam'l Lewis, mgr.): Altoona, Pa., Nov. 21, Somerset 22, Cumberland, Md., 23, Uniontown, Pa., 24, Washington 25.
EMERY, EDWIN T.: San Francisco, Cal., Nov. 19-25.
FANTASMA: Altoona, Pa., 23.
FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Washington, D. C., Nov. 20-25, Baltimore, Md., 27-Dec. 2.
FATTY FELIX (Bert Jacobs, mgr.): Rochester, Ind., Nov. 21, Argos 22, Plymouth 23, Laport 24, Goshen 25, South Bend 27, Wauseon 28, Auburn 30, Delphos, O., Dec. 1, Mansfield 2.
FAUST (Porter J. White's): Ft. Atkinson, Wis., Nov. 21, Lancaster 22, Platteville 23, Sterling, Ill., 24, Dubuque, Ia., 25, Fremont, Neb., 27, Kearney 28, Hastings 29, Grand Island 30, Omawa Dec. 1.
FAVERSHAM, WILLIAM (Liebler and Co., mgrs.): New York city Oct. 23—indefinite.
FIGHTING FATE: Akron, O., Nov. 22, Columbus 23-25.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): St. Louis, Mo., Nov. 20-25, Buffalo N. Y., 27-Dec. 2.
FOR HER SAKE (Louis A. Elliott, mgr.): Marble Rock, Ia., Nov. 21, Waverly 22.
FOR HIS BROTHER'S CRIME (D. D. Sears, mgr.): Hartford, Conn., Nov. 20-22, Hoboken, N. J., 23-25.
FRANKENFIELD, LAURA (Leon A. Gibson, mgr.): Litchfield, Minn., Nov. 22, Willmar 23, Montevideo 24, Milbank 25, Sisseton 27, Aberdeen 29, Redfield 30, Watertown Dec. 1, Brookings 2.
FUNNY MR. DOOLEY: St. Joseph, Mo., 21, 22, Lincoln, Neb., 23, Omaha 24, 25, Ft. Dodge, Ia., 27, Boone 28, Marshalltown 29, Des Moines 30-Dec. 2.
GALLAND, BERTHA: Detroit, Mich., Nov. 20-25.
GALLATIN, ALBERTA (Kane, Shipman and Colbin, mgrs.): Parsons, Kan., Nov. 21, Coffeyville 22, Fayetteville, Ark., 23, Fort Smith 24, Shawnee, Okla., 25, Oklahoma City 26, Perry 27, Blackwell 28, Wichita, Kan., 30.
GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Syracuse, N. Y., Nov. 20-22, Rochester 23-25, Buffalo 27-Dec. 2.
GIRL OF THE STREETS (Laura Alberta; Decker and Veronee, mgrs.): York, Pa., Nov. 21, Lebanon 22, Reading 23-25, Hoboken, N. J., 26-29, Elizabeth 30-Dec. 2.
GOODWIN, NAT C.: Boston, Mass., Nov. 20-Dec. 2.
GRAPEWIN, CHARLES: Newport, R. I., Nov. 21.
GRAY, JULIA: Ft. Dodge, Ia., Nov. 22, Cherokee 23, Le Mars 24, Sioux City 25.
GREET, BEN, PLAYERS: New York city, Oct. 31-Nov. 25.
GRIFFITH, JOHN: Sullivan, Ind., Nov. 21, Effingham, Ill., 22, Springfield 23, Peoria 24, Galesburg 25, Joliet 27, Ottawa 28, Aurora 29, Valparaiso, Ind., 30, Waukegan, Ill., Dec. 1, Beloit, Wis., 2.
HAMLET (Benson and Flynn, mgrs.): Bellefontaine, O., Nov. 22, Winchester, Ind., 23, Greenville 27, Eaton 28, Lebanon 29, Circleville Dec. 2.
HACKETT, JAMES K., AND MARY MANNERING: New York city Sept. 25—indefinite.
HALL, HOWARD (Henry Pierson, mgr.): Chicago, Ill., Nov. 12-Dec. 2.
HALL, JESSIE MAE: Kansas City, Mo., Nov. 19-25, St. Louis, 26-Dec. 2.
HANFORD, CHARLES B. (F. Lawrence Weber, mgr.): Gainesville, Tex., Nov. 21, Denton 22, Sherman 23, Greenville 24, McKinney 25, Corsicana 27, Waxahachie 28, Cleburne 29, Waco 30, Dallas Dec. 1, 2.
HANS HANSON (James T. McAlvin, mgr.): Osage City, Mo., Nov. 21, Kirksville 22, La Platte 23, Macon 24, Salisbury 25, Brunswick 27, Huntsville 28, New Franklin 29, Clinton 30, Windsor Dec. 1, Appleton 2, Minden Mines 3.
HARNED, VIRGINIA: Baltimore, Md., Nov. 20-25.
HER FIRST FALSE STEP: Baltimore, Md., Nov. 20-25.
HIGGINS, DAVID: Youngstown, O., Nov. 25.
HAPPY HOOLIGAN: Milwaukee, Wis., Nov. 19-25.
HEARTS OF GOLD (Phil Hunt, mgr.): Toledo, O., Nov. 19-22, Dayton 22-25, Cleveland 27-Dec. 2.
HENDRICKS, BEN: Owatonna, Minn., Nov. 21, Albert Lea 22, Estherville, Ia., 23, Spencer 24, Sioux Falls, S. D., 25, Hawarden, Ia., 27, Vermillion, S. D., 28, Elk Point 29.
HER ONLY SIN (Lincoln J. Carter's): Cherokee, Ia., Nov. 21, Le Mars 24, Sioux City 25, Council Bluffs 26, Atlantic 27, Red Oak 28, Villisca 29, Creston 30, Tarkio, Mo., Dec. 1, Saint Joe 2.
HIS FATHER'S SIN (Jed Carleton, mgr.): Logan, Ia., Nov. 21, Blair, Neb., 22, Whiting, Ia., 24, Onawa 25, Kingsley 26, Holstein Dec. 1, Schueller 2, Sac City 4.
HOLLAND, MILDRED: Escanaba, Mich., Nov. 21, Marquette 22, Ishpeming 23, Hancock 24, Calumet 25, Superior, Wis., 28, Duluth, Minn., 29, 30, Brainerd Dec. 1.
HONEST HEARTS (Klimt and Gazzolo, props.): Santa Barbara, Cal., Nov. 21, Ventura 22, Pomona 24, Riverside 25, Los Angeles 26-Dec. 2, Bakersfield 3, Hanford 4, Tulare 5.
HOOLIGAN'S MISHAPS: Tarboro, N. C., Nov. 21.
HOOLIGAN IN NEW YORK (Frazee and Brown, mgrs.): Shreveport, La., Nov. 24, Ft. Smith, Ark., Dec. 1.
HOOLIGAN'S TROUBLES (A. J. Aylesworth, sole owner and mgr.): Roxbury, Ore., Nov. 21, Grant's Pass 22, Medford 23, Ashland 24, Yreka, Cal., 25, Redding 27, Red Bluff 28.
HOW BAXTER BUTTED IN: Jersey City, N. J., Nov. 20-25.
HOW HEARTS ARE BROKEN (J. R. Clifford, mgr.): Jersey City, N. J., Nov. 20-25.
HUMAN HEARTS (Southern; Jay Simms, mgr.): Austin, Tex., Nov. 21, Waco 22, Corsicana 23, Waxahachie 24, Greenville 25.
HUMAN HEARTS (Eastern; Jesse M. Blanchard, mgr.): Philadelphia, Pa., Nov. 20-25.
HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Jacksonville, Ill., Nov. 21, 22, Litchfield 23, Pana 24, Decatur 25, Springfield 26, De Quoin 27, Mt. Vernon 28, Mattoon 29.
HUNTINGS, THE (Harry Tuft, mgr.): Johnstown, Pa., Nov. 23, McKeesport 27-29, Du Bois 30.
IN NEW YORK TOWN: New York city Nov. 20-25.
IN OLD VIRGINIA: Richmond, Ia., Nov. 21, Marion City 22, New Hampton 23, Cresco 24, Elkader 25.
IN THE BISHOP'S CARRIAGE: St. Louis, Mo., Nov. 20-25.
IN THE LAND O' COTTON: Springfield, Mass., Nov. 21, 22, Hartford, Conn., 24, 25.
IRWIN, MAY: St. Louis, Mo., Nov. 19-25.
JAMES, LOUIS: Forestville, Mo., Nov. 21, Wichita, Kan., 22, Topeka 24, 25, Kansas City, Mo., 26-29.
JEFFERSONS, THE: Charleston, W. Va., Nov. 21, York, Pa., 22, Atlantic City, N. J., 24, 25.
JERRY FROM KERRY: McCloud, Can., Nov. 21, Pincher Creek 22, Fernie, B. C., 23, Nelson 27, 28, Grand Forks, N. D., 29, Rossland 30, Sandon Dec. 1, Revelstoke 2.
JOSH SPRUCEBY (D. R. Lewis, mgr.): Troy, N. Y., Nov. 20, Saratoga 30, Gloversville Dec. 1, Utica 2.
KALICH, BERTHA (Harrison Grey Fiske, mgr.): New York city Oct. 23—indefinite.
KENDALL, PYRA: Toledo, O., Nov. 22.
KING OF THE OPIUM RING: Cleveland, O., Nov. 20-25.
KING OF TRAMPS (Eastern Empire Amusement Co., mgrs.): Frankfort, N. Y., Nov. 27, Boonville 28, Camden 29, Gloversville 30.
KNOTT, ROSELLE (Kane, Shipman and Colbin, mgrs.): Baker City, Ore., Nov. 21, Weiser, Ida., 22, Boise 23, Pocatello 24, Logan, U., 25, Salt Lake 27, 28, Brigham 29, Ogden 30, Park City Dec. 1, Provo 2, Grand Junction, Col., 4, Leadville 5.
LACKAYE, WILTON (Wm. A. Brady, mgr.): New Orleans, La., Nov. 19-25, Lake Charles 26, Beaumont, Tex., 27, Galveston 28, Houston 29, 30, San Antonio Dec. 1, 2.
LORAINE, ROBERT: New York city Sept. 5—indefinite.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Washington, D. C., Nov. 20-25, Atlanta, Ga., 27-Dec. 2.
LORRAINE, FREDERICK (Jack Ambler, mgr.): Jeanette, La., Nov. 22, 23, Thibodaux 24, 25, Donaldsonville 26, 27, Baton Rouge 28-Dec. 1, New Roads 2, 3.
LOST IN A BIG CITY (A. H. Woods, mgr.): New Haven, Conn., Nov. 20-22, Hartford 23-25.
LURED FROM HOME (A. H. Woods, mgr.): New York city Nov. 20-25, Providence, R. I., 27-Dec. 2.
LYMAN TWINS (Lyman Bros., mgrs.): Caldwell, Kan., Nov. 21, Blackwell, Okla., 22, Enid 23, Norman 24, Guthrie 25.
MACDOWELL, MELBOURNE (Dean Raymond, mgr.): Atlantic City, N. J., Nov. 20, 21, Scranton, Pa., 22, Wilkes-Barre 23, Harrisburg 24, Allentown 25, Easton 27, Lancaster 28.
MACK, ANDREW (Rich and Harris, mgrs.): Portland, Ore., Nov. 20-22, Tacoma, Wash., 23, Victoria, B. C., 24, Vancouver 25.
McFADDEN'S FLATS (Thos. H. Henry, mgr.): Omaha, Neb., Nov. 19-21, Sioux City, Ia., 22, Ft. Dodge 23, Boone 24, Oskaloosa 25, Des Moines 26-28.
McINTYRE AND HEATH: Philadelphia, Pa., Nov. 13-25.
MARCHING THROUGH GEORGIA (Chas. H. Gratiss, mgr.): Toledo, O., Nov. 19-22, Grand Rapids, Mich., 23-25, Dayton, O., 27-29, Columbus 30-Dec. 2.
MASON AND MASON (Broadhurst and Currie, mgrs.): Cincinnati, O., Nov. 20-25, Chicago, Ill., 27-Dec. 2, Milwaukee, Wis., 4-9.
MAUD MILLER (L. D. Blondell, mgr.): South Amboy, N. J., Nov. 22, Norristown 24, Newton 25, Flemington 27, Clinton 28, Burlington 30, Atlantic City Dec. 1, Asbury Park 2.
MELVILLE, ROSE (J. H. Stirling, mgr.): Minneapolis, Minn., Nov. 19-25, Milwaukee, Wis., 26-Dec. 2.
MILDRED AND BOUCLERE (Jno. M. Hickey, mgr.): Dover, Del., Nov. 21, Easton, Md., 22.
MODJESKA (Jules Murry, mgr.): Hancock, Mich., Nov. 21, Calumet 22, Ishpeming 23, Duluth, Minn., 24, West Superior, Wis., 25, St. Paul, Minn., 27-29, La Crosse, Wis., 30, Clinton, Ia., Dec. 1, Rock Island, Ill., 2.
MORE TO BE PITIED THAN SCORNED: Chicago, Ill., Nov. 19-25.
MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Providence, R. I., Nov. 20-25, New Haven, Conn., 27-29, Hartford 30-Dec. 2.
MORTONS, THE FOUR (Percy G. Williams, mgr.): Richmond, Va., Nov. 19-25, Baltimore, Md., 26-Dec. 2.
MRS. LEFFINGWELL'S BOOTS: Brooklyn, N. Y., Nov. 20-25.
MRS. TEMPLE'S TELEGRAM: Brooklyn, N. Y., Nov. 20-25.
MRS. WIGGS OF THE CABBAGE PATCH: Marion, Ind., Nov. 21, South Bend 22, Grand Rapids, Mich., 23, Muskegon 24, Battle Creek 25, Saginaw 27, Bay City 28, Jackson 29, Sandusky, O., 30, Akron Dec. 1, Erie, Pa., 2.
MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): Cincinnati, O., Nov. 19-25, Hamilton 26, Muncie, Ind., 27, Peru 28, Huntington 29, Ft. Wayne 30, Kokomo Dec. 1, Lafayette 2.
MY TOM BOY GIRL (H. H. Winchell, mgr.): Indianapolis, Ind., Nov. 20-22, Toledo, O., 23-25, Detroit, Mich., 27-Dec. 2.
MY WIFE'S FAMILY (Western; W. McGowan, mgr.): Muscatine, Ia., Nov. 21, Iowa City 22, Cedar Rapids 23, Marshalltown 24, Waterloo 25.
MY WIFE'S FAMILY (Eastern; F. W. Cooke, mgr.): Pontiac, Mich., Nov. 21; Ft. Huron 22, Ypsilanti 23, Tiffin, O., 24, Sandusky 25, Norwalk 27, Elyria 28, Lorain 29, Ashland 30, Medina Dec. 1, Akron 2.
NELS NELSON (Perry and Pressly, mgrs.): Mayville, N. D., Nov. 22, Blanchard 23, Hillsboro 24, Reynolds 25, Red Lake Falls, Minn., 27, Thief River Falls 28.
NETHERSOLE, OLGA (C. B. Dillingham, mgr.): Montreal, Can., Nov. 20-25.
NOT LIKE OTHER GIRLS (Frederick Schwartz, mgr.): Enid, Okla., Nov. 21, El Reno 22, Chickasha 23, Purcell 24, Kingfisher 25, Oklahoma 27, 28, Ardmore 29, Gainesville, Tex., 30, Sherman Dec. 1.
NETTIE THE NEWSGIRL (Gould and Freed, mgrs.): New Kensington, Pa., Nov. 21, Jeanette 22, Washington 23, Connellsville 24, Scottdale 25, Du Bois 27, Barnsboro 28, Johnstown 29, Harrisburg 30-Dec. 2.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Buffalo, N. Y., Nov. 20-25.
OLD ARKANSAW (V. R. Lamber, mgr.): Bertrand, Neb., Nov. 21, Cambridge 24, Hanover, Kan., Dec. 2.
OLE OLSON (C. M. Dalton, mgr.): Leeds, N. D., Nov. 21.
ON THE BRIDGE AT MIDNIGHT (Eastern; Klimt and Gazzolo, props.; Fred Walton, mgr.): Holyoke, Mass., Nov. 20-22, Gardner 23, Webster 24, South Framingham 25, Nashua, N. H., 27, Concord 28, Laconia 29, Gloucester, Mass., 30, Pittsburg Dec. 1, Marlboro 2.
ON THE BRIDGE AT MIDNIGHT (Western; Klimt and Gazzolo, props.; Daniel Reed, mgr.): Fresno, Cal., Nov. 21, Oakland 23, 24, Napa 25, Stockton 26, Sacramento 27, Reno, Nev., 28, Ogden, U., 29, Salt Lake City 30-Dec. 2.
O'NEILL, JAMES (Edgar Forrest, mgr.): Bennington, Vt., Nov. 21, Cohoes, N. Y., 22, Albany 23, Gloversville 24, Glens Falls 27, Granville 28, Rutland, Vt., 29, Burlington 30, Montpelier Dec. 1, Barre 2.
OUR NEW MINISTER (Miller and Cowpers, mgrs.): Cleveland, O., Nov. 20-25, Elyria 27, Ashtabula 28, Warren 29, Erie, Pa., 30, Youngstown, O., Dec. 1, Sharon 2.
OVER NIAGARA FALLS (B; H. Newcomb, mgr.): Belton, Tex., Nov. 21, Temple 22, Cleburne 23, Itasca 24, Waxahachie 25, Dallas 26, Ft. Worth 27, Sherman 29, Greenville 30.
OVER NIAGARA FALLS (A; John P. Barrett, mgr.): Washington, Pa., Nov. 21, New Kensington 22, Leechburg 23, Vandergrift 24, Latrobe 25, Johnstown 27, Altoona 28, St. Marys 29, Brockwayville Dec. 1, Emporium 2.
PAIGE, MABEL (Henry P. Willard, mgr.): Rocky Mount, N. C., Nov. 21, Newbern 22, Tarboro 23, Wilmington 24, Florence, S. C., 25, Darlington 27, Sumter 28, Georgetown 29, Columbia 30, Chester Dec. 1, Concord, N. C., 2.
PATTON, W. R. (J. M. Stout, mgr.): Ottawa, Kan., Nov. 21.
PECK'S BAD BOY (Heath and Farren, mgrs.): Columbiana, O., Nov. 22, Salem 23, Dennison 24, Steubenville 25, New Cumberland 28.
PRETTY PEGGY: Piqua, O., 21, Richmond, Ind., 22, Indianapolis 23-25, Tipton 27, Logansport 28, Wabash 29, Franklin 30, Crawfordsville Dec. 1, Bedford 2.
QUEEN OF THE CONVICTS: Baltimore, Md., Dec. 4-9.
QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): New York city Nov. 20-25, Newark, N. J., 27-Dec. 2.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Dayton, O., Nov. 20-22, Lima 23, Toledo 24-26, Columbus 27-Dec. 2.
RALPH, MARGARET: Burlington, Kan., Nov. 21, Osage 22, Bethany, Mo., 23, Ottumwa, Ia., 25.
REAPING THE HARVEST: Minneapolis, Minn., Nov. 20-25.
RIP VAN WINKLE (Chas. P. Eller, mgr.): West Point, Miss., Nov. 21, Winona 22, Grenada 23, Durant 24.
ROBERTS, FLORENCE (E. V. Giroux, mgr.): St. Paul, Minn., Nov. 20-25, Minneapolis 26-28.
ROBSON, ELEANOR (Liebler and Co., mgrs.): Montgomery, Ala., Nov. 21, Atlanta, Ga., 22, 23, Chattanooga, Tenn., 24, Birmingham, Ala., 25, Memphis, Tenn., 27, 28, Nashville 29, Louisville, Ky., 30-Dec. 2.
ROMONA: Waco, Tex., Nov. 21, San Antonio 22, Austin 23, Houston 24, Galveston 25, Orange 27, Beaumont 28, Lake Charles 29, Alexandria 30.
RUDOLPH AND ADOLPH: Findlay, O., Nov. 21, Ottawa 22, Bucyrus 23, Shelby 24, Mansfield 25, Ashland 27, Upper Sandusky 28, Lima 29, Marion 30, Kenton Dec. 1, Piqua 2.
RUTH RARTUS: Odessa, Tex., Nov. 21.
SHADOWS OF SIN (C. H. Hamilton, mgr.): Newberry, S. C., Nov. 20, Williamston, N. C., Dec. 2.
SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Pueblo, Col., Nov. 21, Salida 22, Leadville 23, Grand Junction 24, Ogden, U., 25, Provo, Nov., 27, Sacramento, Cal., 28, Oakland 29, 30, Santa Rosa Dec. 1.
SHES, THOMAS E. (Shea and Zimmerman, mgrs.): Brooklyn, N. Y., Nov. 13-25, Philadelphia, Pa., 27-Dec. 2.
SHERLOCK HOLMES (Gus Bothner and Reid, Campbell, mgrs.): Philadelphia, Pa., Nov. 13-25, Atlantic City, N. J., 27-29, Lancaster, Pa., 30, Harrisburg 31, Pennsylvania Dec. 1, Pittsfield, N. J., 2.
SI PLUNKARD (W. A. Junker, mgr.): Humboldt, Kan., Nov. 21, Chanute 22, Erie 23, Cherryvale 24, Coffeyville 25, West Mineral 26, Pittsburg 27, Independence 28.
SKINNER, OTIS (Wm R. Axtadel, mgr.): Washington, D. C., Nov. 20-25.
SKY FARM: Chicago, Ill., Nov. 12-25.
SLAVES OF THE MINE (L. J. Morris, mgr.): Beresford, Can., Nov. 21, Galt 22, Guelph 23, Woodstock 24, Chatham 25, Wyandotte, Mich., 26, Strathroy, Ind., 28, Peru 29, Elgin, Ill., Dec. 2.
SOTHERN-MARLOWE: New York city Oct. 16-Nov. 25.
SOWING THE WIND: Waco, Tex., Nov. 21, Hillsboro 22, Ft. Worth 23, Dallas 24, Terrell 25, Shreveport, La., 27, Texarkana, Tex., 28, Memphis, Tenn., 29, Nashville 30.
STEWART, MAY G. E. Cline, mgr.): Laggerenza, Tex., Nov. 20, 21, San Antonio 22, Austin 23, Sumter 24, Georgetown 25, Columbia 27, Chester Dec. 1, Concord, N. C., 2.
SULLY, DANIEL (Wm. D. Shannon, mgr.): Logansport, Ind., Nov. 21, Fort Wayne 22, Ann, O., 23, Peerless 24, Findlay 25.
TAMING A HIGHBAND: Monroe, Ga., Nov. 21, Covington 22, Lithonia 23, Cartersville 24, Cedartown 25.
TEXAS: Kansas City, Mo., Nov. 19-25.
THE ARRIVAL OF KITTY: Nanuet, N. Y., Nov. 21, Baldwinsville 22, Auburn 23, Le Roy 27, Batavia 28, Palmyra 29, Newark 30.
THE BAWKER'S CHILD (Harry Shannon, mgr.): Clinton, Ill., Nov. 21, Mattoon 22, Paris, City 23, Mason City 24, Bedford 25, Pekin 26, Auburn 27, Edinburg 28, Troy Dec. 1, Collinsville 2.
THE BOWERY NEWS GIRL: Elizabeth, N. J., Nov. 20-25.
THE BURGLAR: Philadelphia, Pa

wanee, Ill., Nov. 21, Aledo 22, Moline 23, Rock Island 24, Muscatine, Ia., 25, Sterling, Ill., 27, Morrison 28, Clinton, Ia., 29, Dubuque 30.
UNDER SOUTHERN SKIES (Eastern): Harry Doel Parker, mgr.): Gardner, Mass., Nov. 21, Ware 22, Northampton 23, Meriden, Conn., 24, Springfield, Mass., 25, Newark, N. J., 27-Dec. 2.
UNDER SOUTHERN SKIES (Central; Harry Doel Parker, mgr.): Aurora, Mo., Nov. 21, Nevada 22, Clinton 23, Boonville 24, Sedalia 25, Jefferson 27, Fulton 28, Moberly 29, Quincy 30, Pittsfield Dec. 1, Jacksonville 2, Springfield 3, Taylorville, Ill., 4.
UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.): Auburn, Cal., Nov. 21, Reno, Nev., 23, Ogden, U., 23, Salt Lake City 24, 25, Grand Junction, Col., 27, Leadville 28, Cripple Creek 29, Victor 30, Pueblo Dec. 1, Colorado Springs, 2, Denver 3-9.
VAN, BILLY B.: Montreal, Can., Nov. 20-25.
WALSH, BLANCHE (Wagenhals and Kemper, mgrs.): Cleveland, O., Nov. 20-25, Mansfield 29-30, Newark Dec. 1, Zanesville 2.
WARD, HAP (E. D. Stair, mgr.): Omaha, Neb., Nov. 21-25.
WARFIELD, DAVID: New York city Sept. 2—indefinite.
WAY DOWN EAST: Chicago, Ill., Nov. 20-Dec. 2.
WEDDED AND PARTED (Eastern; Sullivan, Harris and Woods, mgrs.): Albany, N. Y., Nov. 20-22, Troy 23, Burlington, Vt., 27, Montpelier 28, Nashua, N. H., 29, Manchester 30-Dec. 2, Holyoke, Mass., 4-6.
WEDDED AND PARTED (Western; Sullivan, Harris and Woods, mgrs.): Keokuk, Ia., Nov. 21, Oskaloosa 22, Ottumwa 23, Washington 24, Davenport 25, Joliet, Ill., 27, Aurora 28, Elgin 29, Altoona 30, Sterling Dec. 1.
WHEELOCK, JOSEPH: Baltimore, Md., Nov. 20-25.
WHEN THE WORLD SLEEPS (Mittenthal Bros., mgrs.): Elizabeth, N. J., Nov. 20-22, Salem 24, Plainfield 25, Trenton 27-29, Hoboken 30-Dec. 2.
WHEN WOMEN LOVE (Frank W. Nason, mgr.): Stevens Point, Wis., Nov. 20, 21, Grand Rapids 22, Green Bay 23, Neenah 24, Manitowac 25, Sheboygan 26.
WHITE, PORTER J. (Rowland and Clifford, mgrs.): Waukegan, Ill., Nov. 22, Hannibal 23, Aurora 24, Ottawa 25, Spring Valley 26, Streator 27, Pekin 28, Clinton 29, Jacksonville 30, Effingham Dec. 2, Mattoon 4, Charleston 5, Olney 6, Bedford 7, Bloomington 8.
WHITESIDE, WALKER: Augusta, Ga., Nov. 21, Macon 22, Columbus 23, Atlanta 24, 25, Birmingham, Ala., 27, Montgomery 28, Selma 29, Meridian, Miss., 30, Jackson Dec. 1, Baton Rouge, La., 3.
WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Holyoke, Mass., Nov. 20-22, Waterbury, Conn., 23, Bridgeport 24, 25.
WHY GIRLS LEAVE HOME (Eastern; Vance and Sullivan, mgrs.): Oswego, N. Y., Nov. 22, Fulton 23, Auburn 25.
WHY GIRLS LEAVE HOME (Western; Vance and Sullivan, mgrs.): Rockford, Ill., Nov. 21, Beloit, Wis., 22, Janesville 23, Beaver Dam 24, Kenosha 25.
WHY WOMEN SIN (Jack F. White, mgr.): Great Falls, Mont., Nov. 21, Helena 22, Boseman 23, Livingston 24, Billings 25, Miles City 27, Glendive 28, Bismarck, N. D., 29, Fargo 30.
WIFE IN NAME ONLY (Garland Gaden, mgr.): Syracuse, N. Y., Nov. 20-22, Rochester 23-25, Trenton, N. J., 27, Atlantic 28, Freeport, N. Y., 29.
WILLARD, E. S. (Chas. A. Moore, mgr.): Brooklyn, N. Y., Nov. 20-25.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Atlanta, Ga., Nov. 21, Chattanooga, Tenn., 22, Birmingham, Ala., 23, Anniston 24, Rome, Ga., 25, Knoxville, Tenn., 27, Roanoke, Va., 28, Lynchburg 29, Richmond 30, Norfolk Dec. 1, Newport News 2.
WRIGHT, EDWARD: Brunswick, Md., Nov. 21, Martinsburg, W. Va., 22, Keyser 23, Davis 24, Midland 25.
WRONGED (W. F. Smith, mgr.): Taunton, Mass., Nov. 21, Milford 22, Newport, R. I., 23, Fall River, Mass., 24, 25.
YON YONSON: Des Moines, Ia., Nov. 19-22, Knoxville 23, Albia 24, Centerville 25, Chillicothe, Mo., 27, Macon 28, Mexico 29, Moberly 30.
YORK AND ADAMS: Elmira, N. Y., Nov. 21, Utica 22, Cohoes 23, Schenectady 24, Albany 25.
YORK STATE FOLKS (Fred E. Wright, prop.): Louisville, Ky., Nov. 19-25.
YOUNG BUFFALO: Buffalo, N. Y., Nov. 20-25.

STOCK COMPANIES.

ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BAKER THEATRE: Rochester, N. Y.—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 3—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BELASCO AND MAYER: Portland, Ore., Aug. 28—indefinite.
BIJOU: Fall River, Mass.—indefinite.
BIRCH'S PLAYERS: Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BUFFINGTON: Fall River, Mass.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
CALUMET: South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
DARCY AND SPECKS: Philadelphia, Pa., Sept. 4—indefinite.
DIEMER: Springfield, Mo.—indefinite.
EMPIRE: Columbus, O.—indefinite.
EMPIRE THEATRE: Boston, Mass., Sept. 4—indefinite.
FOREPAUGH: Philadelphia, Aug. 28—indefinite.
FRANKLIN SQUARE: Worcester, Mass.—indefinite.
GAGNON-POLLOCK: Roanoke, Va.—indefinite.
GARDEN THEATRE: Cleveland, O.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GILMORE: Springfield, Mass., Sept. 4—indefinite.
GLASER, VAUGHAN: Newark, N. J., Nov. 13-25.
GRAND OPERA HOUSE: New Orleans, La.—indefinite.
HAMILTON-THOMPSON: Lynn, Mass.—indefinite.
HOLDEN: Indianapolis, Ind.—indefinite.
HUNTINGTON-DE DEYN: Lowell, Mass.—indefinite.
IMPERIAL: Providence, R. I., Sept. 4—indefinite.
KERSHAW-MORRISON: Pawtucket, R. I.—indefinite.
LYCEUM: Cape May, N. J.—indefinite.
LYCEUM: Minneapolis, Minn.—indefinite.
LYCEUM: Troy, N. Y.—indefinite.
LIVINGSTON (F. H. Livingston, mgr.): Detroit, Mich.—indefinite.
MAJESTIC: San Francisco, Cal.—indefinite.
MARLOWE: Chicago, Ill., Sept. 4—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 10—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW GRAND THEATRE: Salt Lake, U.—indefinite.
NEW PEOPLE'S (Fred Conrad mgr.): Chicago, Ill., Sept. 4—indefinite.
NOUVEAUTES: Montreal, Can.—indefinite.
PAYTON'S LEE AVENUE (Carne Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.
PEOPLE'S THEATRE: Chicago, Ill., Aug. 20—indefinite.
PLAYERS: Chicago, Ill., Aug. 27—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., Aug. 28—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 21—indefinite.
THANHOUSER: Milwaukee, Wis.—indefinite.
VALLAMONT: Williamsport, Pa.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
THEATRE FRANCAIS: Montreal, Can.—indefinite.
VERNON: Baltimore, Md., Oct. 9—indefinite.
YORKVILLE (Dave Weis, mgr.): New York city—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (Jas. Edmunston mgr.): Morristown, Pa., Nov. 20-25, Pottsville 27-Dec. 2.
BENNETT-MOULTON (Ira B. Newell, mgr.): Lynn, Mass., Nov. 20-25, Haverhill 27-Dec. 2.
BENNETT-MOULTON (Will A. Partello, mgr.): Riverpoint, R. I., Nov. 20-25, Rockland, Mass., 27-Dec. 2.
BENNETT-MOULTON (C. H. Ocobock, mgr.): New Rochelle, N. Y., Nov. 20-25.
BENNETT-MOULTON (A. P. Reed, mgr.): Coshocton, O., Nov. 20-25.
BENNETT SHOW (Billy Bennett, mgr.): Carmen, Can., Nov. 20-26.
BRECKINRIDGE STOCK (Edwin Barry, mgr.): Nashville, Tenn., Nov. 20-25, Madison 27-Dec. 2.
BUFFINGTON STOCK (D. R. Buffington, mgr.): New Bedford, Mass., Oct. 2—indefinite.
BUNTING, EMMA (Earl Burgess, mgr.): Zanesville, O., Nov. 20-25, Canton 27-Dec. 2.
BURKE-McCANN (M. McCann, mgr.): Olean, N. Y., Nov. 20-25.
CHAUNCEY-KEIFER (Fred Chauncey, mgr.): Charleroi, Pa., Nov. 20-25.
CHASE-LISTER (Northern; Glenn F. Chase, mgr.): Lead, S. D., Nov. 20-25, Sheridan, Wyo., Dec. 4-9.
CHICAGO STOCK (Charles H. RossKam, mgr.): Chester, Pa., Nov. 20-25.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Chester, Pa., Nov. 20-25.
COOK-HALL COMEDY (G. A. Hall, mgr.): Madison, Me., Nov. 20-22, Monson 23-25.
CORNELL STOCK (W. B. Cornell, mgr.): Monongahela, Pa., Nov. 20-25, Charleroi 27-Dec. 2.
CRACK O' JACK COMEDY (Hillyer's): Thomasville, N. C., Nov. 20-25.
CRADOCK-NEVILLE (Charles H. Neville, mgr.): Du Bois, Pa., Nov. 20-25, Massillon, O., 27-Dec. 2.
CRESCENT COMEDY (Bergman and Cummings, mgrs.): Anderson, S. C., Nov. 20-25.
DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Harrisburg, Pa., Nov. 20-25, York 27-Dec. 2.
DE PEW-BURDETTE STOCK (Thomas E. De Pew, mgr.): Columbia, S. C., 20-22, Pelzer 23-25, Newberry 27, 28.
DILGER-CORNELL STOCK: Charleroi, Pa., Nov. 27-Dec. 2.
DUDLEY, FRANK:
ECLIPSE STOCK: Sealy, Tex., Nov. 19-21, Eagle Lake 22, 23, Columbus 24, 25.
EMERY STOCK: South Bend, Ind., Nov. 20-25.
EMPIRE STOCK: St. Catharines, Can., Nov. 20-25.
EWING, GERTRUDE: Tyler, Tex., Nov. 20-27, Palestine 27-Dec. 2.
FENBERG STOCK (Geo. Fenberg, mgr.): Salem, Mass., Nov. 20-25, Lynn 27-Dec. 2.
FENBERG STOCK (Will Desbon, mgr.): North Adams, Mass., Nov. 20-25.
FISKE, MAY: Bangor, Me., Nov. 20-25.
FLEMING, MAMIE (W. H. Gracey, mgr.): Pittston, Pa., Nov. 20-25, Hazleton 27-Dec. 2.
FLYNN, JOSEPH J., STOCK (Eastern; Ralph A. Ward, mgr.): Portland, Me., Nov. 20-25.
FULTON BROTHERS' STOCK (Jesse B. Fulton, mgr.): Leavenworth, Kan., Nov. 20-25, Atchison 26-Dec. 2.
GLICK STOCK (Henry Glick, mgr.): Durant, Miss., Nov. 20-22, Lexington 23-25, Starkville 27-29, West Point 30-Dec. 2.
GUY STOCK: Decatur, Ind., Nov. 20-23, Hamilton 27-Dec. 2.
HALL, DON C.: Philadelphia, Pa., Nov. 19-25, Wilmington, Del, 26-Dec. 2.
HAMMOND, PAULINE: Sydney, C.B., Nov. 23-30.
HARKINS, W. S.: St. John, N. B., Nov. 20-25.
HARRIS-PARKINSON: Oil City, Pa., Nov. 20-25.
HARTIGAN-PRITCHETTE: Huntington, W. Va., Nov. 20-25.
HARVEY ANG GAGE COMEDY: Marlboro, Mass., Nov. 20-25, Lawrence 27-Dec. 2.
HENDERSON, MAUD, STOCK: Prentice, Wis., Nov. 20-25.
HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Blairstown, Ia., Nov. 20-25.
HILL STOCK: Merom, Ind., Nov. 20-25.
HILLMAN, MAUDE: Burlington, Vt., Nov. 20-25.
HIMMELEIN'S IDEALS: Lockhaven, Pa., Nov. 20-25, Shamokin 27-Dec. 2.
HIMMELEIN'S IMPERIAL STOCK: Beloit, Wis., Nov. 20-25, Racine 26-Dec. 2.
HOYT'S COMEDY (H. G. Allen, mgr.): McComb City, La., 20-25, Biloxi 27-Dec. 2.
INTERNATIONAL STOCK: New Castle, Pa., Nov. 27-Dec. 2.
KARROLL, DOT: Brockton, Mass., Nov. 20-25, Taunton 27-Dec. 2.
KENNEDY, JAMES (O. E. Wee, mgr.): Augusta, Me., Nov. 20-22, Rockland 23-25, Lewiston 27-Dec. 2.
KENNEDY PLAYERS (T. H. Delevan, mgr.): Durham, N. C., Nov. 20-25.
KERKHOFF-HILLMAN: Oberlin, Kan., Nov. 20-25.
LESLIE, FAYE: Middlebury, Vt., Nov. 20-25.
LESLIE, ROSABELLE (Sim Allen, mgr.): Bellaire, O., Nov. 20-25, Parkersburg, W. Va., 27-Dec. 2.
LEWIS, DOROTHY (John Mac, mgr.): New Brunswick, N. J., Nov. 20-25, Shenandoah, Pa., 27-Dec. 2.
LOCKES, THE: Council Grove, Kan., Nov. 20-22, Junction City 23-25, Abilene 27-29, Clay Centre 30-Dec. 2.
McAULIFFE STOCK (Harry Katsoo, mgr.): Lancaster, Pa., Nov. 20-25, Allentown 27-Dec. 2.
McDONALD STOCK (G. W. McDonald, mgr.): Dalhart, Okla., Nov. 20-25, Trinidad, Col., 26-Dec. 9.
MAJESTIC STOCK (Lachman and Loos, mgrs.): Trenton, Mo., Nov. 20-25, Higginsville, 27-29, Lexington 30-Dec. 2.
MANHATTAN STOCK: Glens Falls, N. Y., Nov. 20-25.
MANNERS' STOCK: Palmyra, Mo., Nov. 20-25.
MARKS BROTHERS (Tom Marks, mgr.): Brandon, Can—indefinite.
MARKS BROTHERS (Ernest Marks, mgr.): Guelph, Can., Nov. 20-25.
MARKS BROTHERS (Joe Marks, mgr.): Collingwood, Can., Nov. 20-25.
MARKS BROTHERS (R. W. Marks, mgr.): Bath, Me., Nov. 20-25.
MASON AND IMSON: Washington, Kan., Nov. 20-25.
MURRAY AND MACKEY (Jno. J. Murray mgr.): Youngstown, O., Nov. 20-25, Sunbury, Pa., 27-Dec. 2.
MURRAY COMEDY: Spartanburg, N. C., Nov. 20-25.
MURRAY STOCK: Woonsocket, R. I., Nov. 20-22.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Binghamton, N. Y., Nov. 20-25, Middletown 27-Dec. 2.
MYRKLE-HARDER (Southern; Latimore and Leigh, mgrs.): Cairo, Ill., Nov. 20-25, East St. Louis 27-Dec. 2.
MYRKLE-HARDER (W. H. Harder, mgr.): New Britain, Conn., Nov. 20-25, Meriden 27-Dec. 2.
NATIONAL STOCK (G. H. Hamilton, mgr.): New Berry, S. C., Nov. 20-25, Wilmington 27.
NELSON-HOLMAN COMEDY: Keytesville, Mo., Nov. 20-22, Camden 23-25.
ORPHEUM STOCK (Edward Doyle, mgr.): Rushville, Ind., Nov. 20-25.
PAYTON SISTERS (C. Stafford Payton, mgr.): Mobile, Ala., Nov. 20-25, Montgomery 27-Dec. 2.
PHELAN STOCK: Haverhill, Mass., Nov. 20-25.
PICKERTS, THE: Monroe, Ga., Nov. 20-22.
PRINGLE, DELLA: Cando, N. D., Nov. 20-22, Leeds 23, Minnewauken 24, 25.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Yonkers, N. Y., Nov. 20-22, Poughkeepsie 27-Dec. 2.
RICE, FRANK, STOCK:
ROE COMEDY: Concord, N. H., Nov. 20-23.
ROE STOCK: Fitchburg, Mass., Nov. 20-25.
ROGERS, E. O.: Fredonia, N. Y.,
RYAN STOCK: New Orleans, La., Nov. 20-25.
SITES STOCK: Greenville, N. C., Nov. 20-25.
SITES STOCK: Joliette, Ill., Nov. 20-22, Three Rivers 23-25.
SUMMER'S STOCK: Kenora, Can., Nov. 20-25.
SWAIN, MACK, THEATRE: Olympia, Wash., Nov. 22-24, Tacoma 26—indefinite.
TAYLOR, ALBERT (Harry Elting, mgr.): Steubenville, Tex., Nov. 20, 21, Dublin 22, 23, Comanche 24, 25, Brownwood 27, 28.
TOLSON STOCK: Independence, Kan., Nov. 20-25.
TUCKER, ETHEL (Mack Bros. mgrs.): Las Vegas, N. M., Nov. 20-27, Prescott, Ariz., 27-Dec. 4.
TURNER, CLARK (Ira W. Jackson, mgr.): Lewiston, Me., Nov. 20-25, Bangor 27-Dec. 2.
VAN DYKE AND EATON (F. Mack, mgr.): Paducah, Ky., Nov. 20-25, Evansville, Ind., 26-Dec. 2.
VIA STOCK: Ironton, O., Nov. 20-22, Ashland, Ky., 23-25.
WARNER COMEDY (Ben R. Warner, mgr.): Pierre, S. D., Nov. 20-25, Watertown 27-Dec. 2.
WHITE'S STOCK: Oshkosh, Wis., Nov. 20-25.
WIEDEMAN'S SHOW: Roswell, N. M., Nov. 20-25.
WOOD SISTERS: Hartshorn, I. T., Nov. 20-22, Shawnee, Okla., 23-25.
WOODRUFF, DORA: Herrin, Ill., Nov. 20-25.
WOODS-THOMPSON (Mock Sadail, mgr.): McLean, Ill., Nov. 20-22, Lexington 23-25.
WOODWARD STOCK: Webb City, Mo., Nov. 19-25, Parsons, Kan., 26-Dec. 2.
YOUNG, EDWIN, STOCK: Ansted, W. Va., Nov. 20-22, Glen Jean 23-25, Minonk 27-29.

OPERA AND EXTRAVAGANZA.

BABES IN THE WOOD: Chicago, Ill., Nov. 12—indefinite.
BABES IN TOYLAND (Myron B. Rice, mgr.): Boston, Mass., Nov. 13-25.
BLACK PATTI TROUBADOURS: Asheville, N. C., Nov. 21, Spartanburg, S. C., 22, Charlotte, N. C., 23, Greensboro 24, Winston-Salem 25, Washington, D. C., 27, 28, Charlottesville, Va., 29, Lynchburg 30.
CAHILL, MARIE (D. V. Arthur, mgr.): New York city Oct. 30—indefinite.
CINDERELLA (Y. C. Alley, mgr.): Corinth, Miss., Nov. 21, Amory 22, Tupelo 23, West Point 24, 25, Columbus 27, 28, Winona 29, Greenville 30, Vicksburg Dec. 1, 2.
COHAN, GEORGE M.: New York city Nov. 13-Dec. 2.
DANIELS, FRANK: Knoxville, Tenn., Nov. 21, Lexington, Ky., 22, Louisville 23-25.
DESHON, FRANK: Pittsburgh, Pa., Nov. 20-25.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Toronto, Can., Nov. 20-25, Buffalo, N. Y., Dec. 1, 2.
FLORODORA (C. Rizzo, mgr.): Boone, Ia., Nov. 21, Perry 22, Ft. Dodge 23, Sioux Falls 24, Yankton 25, Sioux City 26, 27, Omaha, Neb., 29, Nebraska City 30.
GAY NEW YORK (Charles E. Barton, mgr.): New Haven, Conn., Nov. 21, Middletown 22, Hartford 23, New Bedford, Mass., 24, Newport, R. I., 25, Boston, Mass., 27-Dec. 2.
GLASER, LULU: Boston, Mass., Nov. 13-25.
HEINK-SCHUMANN, MADAME: Springfield, O., Nov. 21, Zanesville 22, Akron 23, Erie, Pa., 24, Jamestown, N. Y., 25, Niagara Falls 27, Auburn 28.
HIS HIGHNESS THE BEY (Walter Lindsay, mgr.): Lansing, Mich., Nov. 21, Battle Creek 22, Jackson 24, Coldwater 25, Grand Rapids 26, Kalamazoo 27, Benton Harbor 28, South Bend, Ind., 29, Elkhart 30.
HOPPER, DE WOLF (S. S. Shubert, Amusement Co., mgrs.): New York city Oct. 2—indefinite.
HUMPTY DUMPTY (Ernest Cooke, mgr.): Madison, Ga., Nov. 21, Greensboro 22, Eatonton 23, Milledgeville 24, Montezuma 25, Dawson 27.
IN TAMMANY HALL: New York city Oct. 16-Nov. 25, Baltimore, Md., 27-Dec. 2.
IRVING PLACE THEATRE OPERA (H. Conried, mgr.): New York city—indefinite.
JANIS, ELSIE: Gallipolis, O., Nov. 21, Huntington, W. Va., 22, Ironton, O., 23, Portsmouth 24, 25.
JANIS, ELSIE: Nelsonville, O., Nov. 25, Chillicothe 27, Middletown 28, Dayton 29, Springfield 30, Zanesville Dec. 1, Parkersburg, W. Va., 2.
JONES, PAUL, OPERA (John H. Garrison, mgr.): Columbus, O., Nov. 20-22, Newark 23, Springfield 24, Richmond, Ind., 25, Cincinnati, O., 26-Dec. 2.
LOVE'S LOTTERY (F. C. Whitney, mgr.): Springfield, O., Nov. 21.
LOVERS AND LUNATICS (Mittenthal Brothers, mgrs.): Grand Rapids, Mich., Nov. 19-22, Battle Creek 23, Kalamazoo 24, South Bend, Ind., 25, Chicago, Ill., 26-Dec. 2.
LADY TRIXIE: Chicago, Ill., Oct. 23—indefinite.
ME, HIM AND I: Brooklyn, N. Y., Nov. 20-25.
MISS BOB WHITE: Greenville, Pa., Nov. 21, Butler 24, Connellsville 25, Greensburg 27, Belle Vernon 28, Monongahela 29, East Liverpool, O., 30, Steubenville Dec. 1, Wheeling, W. Va., 2.
NANCY BROWN: Youngstown, O., Nov. 20-22.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Allentown, Pa., Nov. 21, South Bethlehem 22, Whitehaven 23, Lansford 24, Mahanoy City 25.
PEGGY FROM PARIS (Madison Corey, mgr.): Colfax, Wash., Nov. 21, Pullman 22, Wardner, Ida., 23, Wallace 24, Missoula, Mont., 25, Butte 26, 27, Anaconda 28, Great Falls 29, Helena 30.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Elyria, O., Nov. 21, Warren 22, Canton 23, Akron 24, New Castle, Pa., 25.
POLLARD'S JUVENILE OPERA: Halifax, N. S., Nov. 13-25.
PROFESSOR NAPOLEON (Wade and Mills Davis, mgrs.): Charlotte, Va., Nov. 21, 22.
ROBIN HOOD: Wilmington, Del., Nov. 21, Newport News, Va., 22, Norfolk 23, Petersburg 24, Richmond 25.
ROGERS BROTHERS: Newark, N. J., Nov. 20-25.
RUNNING FOR OFFICE: Trenton, N. J., Nov. 20-22, Paterson 23-25.
SAN TOY: Burlington, Ia., Nov. 21, Quincy, Ill., 22, Hannibal, Mo., 23, Jacksonville, Ill., 24, Lincoln 25.
SIMPLE SIMON SIMPLE: Pittston, Pa., Nov. 21, Carbondale 22, Reading 23, Allentown 24, Wilmington, Del., 25.
TANGUAY, EVA (Jos. M. Gaites, mgr.): Detroit, Mich., Nov. 19-25.
THE BEGGAR PRINCE: Gastonia, N. C., Nov. 21, Concord 22, Statesville 23, Hickory 24, Asheville 25, Salisbury 27, Burlington 28, Henderson 29, Washington 30, Tarboro Dec. 1.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Jersey City, N. J., Nov. 20-25, New York city 27-Dec. 2.
THE BLACK CROOK (Miller and Plohn, mgrs.): Nashville, Tenn., Nov. 20-25, Louisville, Ky., 27-Dec. 2.
THE BELL BOY: Elmira, N. Y., Nov. 21, Wilkes-Barre, Pa., 22, Scranton 23, Allentown 24, Harrisburg 25, Pittsburgh 26-Dec. 2.
THE CATCH OF THE SEASON: New York city Aug. 28-Nov. 25.
THE CHAPERONS: Kansas City, Mo., Nov. 19-25.
THE DUCHESS OF DANTZIC: Philadelphia, Pa., Nov. 20-Dec. 2.
THE EARL AND THE GIRL: New York city—indefinite.
THE FORTUNE TELLER: Nashville, Tenn., Nov. 18-23, Memphis 25-30.
THE GIRL FROM KAY'S: Springfield, Mo., Nov. 21, Parsons, Kan., 22, Pittsburg 23, Joplin, Mo., 24, Ottawa, Ia., 25, Leavenworth, Kan. 26, Topeka 27, Fremont, Neb., 28, Lincoln 29, Omaha 30-Dec. 2.
THE ISLE OF BONG BONG (B. C. Whitney, mgr.): Henderson, Ky., Nov. 21, Evansville, Ind., 22, Jackson, Miss., 23, Memphis, Tenn., 24, 25, Nashville 26, 27, Paducah, Ky., 30.
THE ISLE OF SPICE (B. C. Whitney mgr.): Canton, O., Nov. 21, Massillon 22, Wooster 23, Salem 24, Alliance 25, Niles 27, Warren 28, Ashtabula 29, Akron 30.
THE ISLE OF SPICE (B. C. Whitney, mgr.): New Bedford, Mass., Nov. 21, Newport, R. I., 22, Fall River, Mass., 23, Woonsocket, R. I., 24, Westerly 25, Putnam, Conn., 27, Middletown 28, New London 29, Norwich 30.
THE LIBERTY BELLES: Nevada, Mo., Nov. 21, Clinton 22, Sedalia 23, Chillicothe 25, St. Joseph 26, 27, Atchison, Kan., 28, Lawrence 29, Leavenworth 30, Emporia Dec. 1, Wichita 2.
THE MAID AND THE MUMMY (Charles Marks, mgr.): Springfield, Ill., Nov. 20, Decatur 21, Bloomington 22, Peoria 23, Dubuque, Ia., 24, Winona, Minn., 25.
THE PEARL AND THE PUMPKIN: New York city Nov. 20-25.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Oakland, Cal., Nov. 20, 21, San Jose 22, Stockton 23, Sacramento 24, 25, San Diego Dec. 1.
THE RAJAH OF BHONG (Eugene Spofford, mgr.): Elkhart, Ind., Nov. 21, Goshen 22, South Bend 23, Logansport 24, Peru 25, Crawfordsville 27, Marion 30, Portland Dec. 1.
THE ROLLICKING GIRL: Chicago, Ill., Nov. 13-Dec. 2.
THE ROYAL CHEF: Syracuse, N. Y., Nov. 21, Rochester 22, Detroit, Mich., 23-25.
THE SEMINARY GIRL: Jackson, Mich., Nov. 21.
THE SHOW GIRL (Henry W. Savage, mgr.): San Francisco, Cal., Nov. 27-Dec. 2.
THE SHOW GIRL (B. C. Whitney, mgr.): St. Louis, Mo., Nov. 19-25, Alton, Ill., 26, Cairo 27, Fulton 28, Jackson 29, Little Rock, Ark., 30.
THE SCHOOL GIRL: Davenport, Ia., Nov. 23.
THE TENDERFOOT: Winnipeg, Man., Nov. 20-22, Grand Forks, N. D., 23, Duluth, Minn., 24, 25, Superior, Wis., 27, Ishpeming, Mich., 28, Marquette 29, Calumet 30, Hancock Dec. 1, 2.
THE WHITE CAT: New York city Nov. 2—indefinite.
THE WINNING GIRL (Frank L. Perley, mgr.): Chicago, Ill., Nov. 13—indefinite.
THE SLEEPING BEAUTY AND THE BEAST: Buffalo, N. Y., Nov. 20-25.
THE WIZARD OF OZ (Hamlin, Mitchell, and Fields, mgrs.): New York city Nov. 6-25.
THE WIZARD OF OZ: Glens Falls, N. Y., Nov. 21, Gloversville 22, Watertown 23, Norwich 24, Cortland 25.
THE SEMINARY GIRL: Akron, O., Nov. 21.
THE YANKEE CONSUL (J. P. Slocum, mgr.): Milwaukee, Wis., Nov. 19-22, Fond du Lac 23, Appleton 24, Oshkosh 25, Green Bay 26, Wausau 27, Winona 28, La Crosse 29, St. Paul, Minn., 30-Dec. 2.
THE YANKEE REGENT: Chicago, Ill., Aug. 14—indefinite.
TIVOLI OPERA: San Francisco, Cal.—indefinite.
TOM, DICK AND HARRY (A. H. Wood, mgr.): New York city Nov. 20-Dec. 2.
VERONIQUE: New York city Oct. 30—indefinite.
WHEN JOHNNY COMES MARCHING HOME (W. T. Carleton, prop.): Omaha, Neb., Nov. 19-22, Cheyenne, Wyo., 24, Greeley, Col., 25, Denver 27-Dec. 2.
WEBER, JOE, ALL STARS: Columbus, O., Nov. 21, Dayton 22, Lexington 23, Knoxville, Tenn., 24, Chattanooga 25.
WILLIAMS JUVENILE OPERA (R. A. Wolff, mgr.): Tacoma, Wash., Nov. 19-23, Chehalis 24, Centralia 25, Hoquaim 27, 28, Victoria, B. C., 29, 30, Vancouver Dec. 1, 2.
WILLS, NAT M.: Philadelphia, Pa., Nov. 20-25.
WONDERLAND: New York city Oct. 23—indefinite.
WOODLAND (Henry W. Savage, mgr.): Dallas, Tex., Nov. 20, 21, Ft. Worth 22, Waco 23, Galveston 24, Houston 25, 26, New Orleans, La., Dec. 1.
WILLS MUSICAL (Jno. B. Wills, mgr.): Moultrie, Ga., Nov. 20-22, Quincy, Fla., 23-25.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Boonville, Miss., Nov. 21, West Point 22.
DE RUE BROTHERS: Dewville, N. Y., Nov. 21, Port Byron 22, Forest Port 23, Carthage 24, Benson Mines 25.
DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): Altoona, Pa., Nov. 21, Harrisburg 22, Lancaster 23, Easton 24, Baltimore, Md., 26.
DONNELLY AND HATFIELD (Edward Conrad, mgr.): Camden, Ark., Nov. 21, Clarksville, Tex., 22, Paris 23, Sherman 24, South McAlester, I. T., 25, Muscogee 27, Denison, Tex., 28, McKinney 29, Cleburne 30.
DUMONT'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S (Doc Quigley, mgr.): Ft. Smith, Ark., Nov. 21, Texarkana, Tex., 22, Hot Springs, Ark., 23, Little Rock 24, De Soto, Mo., 25.
GREAT BARLOW: Waycross, Ga., Nov. 21, Valdosta 22.
GORTON'S (C. C. Pearl, mgr.): East Jordan, Mich., Nov. 21, Boyne City 22, Petowsky 23, Onaway 24, Alpena 25, Cheboygan 27, Soo 28, 29.
HENRY'S, HI: Bristol, Conn., Nov. 21, South Manchester 22, Springfield, Mass., 23-25.
HAVERLY'S (Chas. B. Bugbee, mgr.): Santa Ana, Cal., Nov. 21, Riverside 22, San Bernardino 23, Pomona 24, Oxnard 26, Ventura 27, Santa Barbara 28, San Luis Obispo 29, San Jose 30, Salinas Dec. 1.
KERSANDS' (Geo. Treyser, mgr.): Canton, Miss., Nov. 21, Port Gibson 22, Natchez 23, Crystal Springs 24, Jackson 25, Hattiesburg 27.
PRIMROSE: Bangor, Me., Nov. 21, Portland 22, Manchester, N. H., 23, Haverhill, Mass., 24, Malden 25, Salem 27, New Bedford 28, Brockton 29, Springfield 30, Northampton Dec. 1, Holyoke 2.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): La Grande, Ore., Nov. 21, Baker City 22, Weiser, Ida., 23, Huntington 24, Boise 25, Pocatello 27, Blackfoot 28, Idaho Falls 29, St. Anthony 30, Brigham, U., Dec. 1, Ogden 2, Salt Lake 4.
SUN'S AMERICAN MINSTRELS: Clifton, Ariz., Nov. 22, Maranci 23, Tombstone 25, Bisbee 27, Tucson 28, Phoenix 29, 30.
VOGEL'S (John W. Vogel, mgr.): New Kensington, Pa., Nov. 21, Greensburg 22, Fairmont, W. Va., 23, Weston 24, Clarksburg 25.
WEST'S, WILLIAM H. (Sanford B. Ricaby, mgr.): Manistee, Mich., Nov. 21, Sheboygan, Wis., 22, Green Bay 25, Marinette 26.

VARIETY.

AMERICANS: Detroit, Mich., Nov. 19-25.
AVENUE GIRLS: New York city Nov. 20-25.
BALTIMORE BEAUTIES: Montreal, Can., Nov. 20-25.
BLACK CROOK, JR., BURLESQUERS (Harry Hastings, mgr.):
BLUE RIBBONS: St. Louis, Mo., Nov. 19-25.
BOHEMIANS: Buffalo, N. Y., Nov. 20-25, Grand Rapids, Mich., 26-Dec. 2.
BON TONS: Rochester, N. Y., Nov. 20-25.
BOWERY BEAUTIES: Providence, R. I., Nov. 20-25.
BRIGADIERS: Cleveland, O., Nov. 20-25.
BROADWAY GAIETY GIRLS: Duluth, Minn., Nov. 19-25.
CALIFORNIA GIRLS: Baltimore, Md., Nov. 20-25.
CASINO GIRLS: Philadelphia, Pa., Nov. 20-25.
CHERRY BLOSSOMS: Brookl

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HARRISON GREY FISKE,
EDITOR.

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VARYING OPINIONS.

THE announcement of a project to erect and maintain in New York a great theatre, the educational and legitimately entertaining features of which in the plan would in a measure be subordinated to competitive and flaring social ambitions, has been variously discussed by the press in other cities since it was made. At to the project itself there seems now less assurance of its certainty than at first, when its success was declared to be insured. As planned, however, this so-called "National Theatre" offers a great opportunity for social exploitation, and on this line alone it may attract enough subscribers of large sums to make it a success. In this event, of course, dramatic art would not suffer, and it might greatly profit. New York and the world will watch and await developments.

Since this city has begun to show something like civic pride, a concern of many of its more influential citizens for its improvement and betterment in an esthetic way, other great cities of the country have come to look upon it with less of jealousy and more of pride in it as the metropolis, although some others of the great cities have metropolitan aspirations of their own, and owing to the vast territories in which they are central, these aspirations have some warrant. Yet it is but natural that the press in some of these cities should coldly analyze this "National Theatre" scheme on its outlines as disclosed, for mainly it is held to represent chiefly that social pride and pretension for which New York stands.

In Chicago, for instance, there has been growing an idea for an endowed theatre to be located there, and in briefly reviewing some of the related plans the *Post* of that city looks upon them as "conclusive proof that Chicago is ready for a non-commercial theatre." But the spirit intimated is disclosed in the *Post* when it says that "It is interesting to compare the reported conditions upon which New York's $3,000,000 endowed theatre is to be founded and maintained with the status of our own unostentatious and fine spirited projects. The New York Theatre is to be immensely rich, of course, and it is to have several admirable features; but if report is to be credited it will also have several that will make the gorge of any American rise. The several admirable features are borrowed from France. The others belong to and could only exist in New York." The *Post* enumerates the more admirable features in the New York plan that it suggests, with a faith in the establishing of a great theatre in Chicago, should be adopted in such a theatre, and condemns what it calls the "snobbishness" of the motive—or money—idea in New York.

The Boston *Transcript* wholly ignores the social side of the project and patriotically encourages the general plan as one that will do much for the drama in America.

"That this proposed theatre has many attractive features cannot be doubted," it says. "It will seek to establish a standard of plays and of pronunciation. It will endeavor to develop a school of acting, and will give encouragement to the rising galaxy of lesser magnitude to shine more and more brightly by their deeds and actions until they are called to the first playhouse of America. It should give to American dramatists that incentive to put their best work into drama instead of submitting to the now greater temptations of the novel, as being more immediately remunerative, and also more tangible. It will develop in a certain portion of the American people a far higher sense of the dramatically good, and may have an effect on other cities similar to that effect produced by our own Symphony Orchestra upon neighboring cities."

Naturally there are ill-natured remarks in the press of cities of the second class, for such cities are jealous of the metropolis on all grounds. A medium between the purely spiteful and the unqualifiedly favorable among opinions is furnished by the Kansas City *Journal*, which does not state the matter in all fairness when it says:

It now appears that the loudly heralded national theatre to be established in New York is not to be a national theatre after all, but merely a society playhouse to occupy the same relation to the drama as the Metropolitan Opera House does to music. So far as can be learned, New York's "four hundred" are tired of being obliged to associate with the proletar and refuse longer to concede the democracy of art. For years the multi-millionaires of New York have been forced into disagreeable contact with the vulgar crowd at the Broadway theatres. It was beyond endurance the way the managers would let any one buy boxes who had the price. There was also little satisfaction in attending a dramatic performance with the knowledge that up in the galleries the grooms and maids were enjoying the same play. At the Metropolitan Opera House things were different. In the first place, society exercised a censorship over the sales of the boxes, and prices were so high in the galleries that none but well-to-do persons could afford to go there. Of course no one cares whether New York's select few maintain a theatre or not. The scheme appears as simply caddish and ridiculous to the country at large, but there should be a vigorous and widespread protest against calling the new institution a national theatre. It will be the furthest thing imaginable from a national theatre, which name implies a place of popular interest and attendance.

Yet there are enough tokens in the press that a national theatre, if it can be established on lines legitimate to such an institution, will attract the earnest attention of the public everywhere. Such a theatre might well become the pride of the whole country, both for its immediate work and influence and the effect it would have on the American theatre generally.

HAD NO RIGHT TO CANCEL.

A DECISION last week by Justice LYNCH, in the Supreme Court, sitting in Brooklyn, defines the rights of a performer in an original way in a case involving peculiar circumstances.

An equestrienne performer who appeared in vaudeville houses signed a contract with a regular agent to appear in a Brooklyn theatre and later at a resort at Brighton Beach under the same management. Before the date of the engagement the Brooklyn theatre was closed by the authorities for repairs, and the manager of the theatre went to the agent who had booked the performer and requested that the engagement be canceled. To this the agent consented, but the performer, acting upon legal advice, reported for duty, and not being a citizen of this country, assigned her claim, upon which suit was brought for damages for the cancellation. In joining issue the defendant manager contended, first, that the contract or booking had been canceled by the performer's own agent, and, second, that as the theatre had been closed by order of the municipal authorities it was impossible for the defendant to carry out the contract.

Although such a question had never arisen before, it seemed that the contention of the defendant manager was sound. But Justice LYNCH denied that either of the grounds set up by the defendant was legal. The Justice holds that the cancellation by the booking agent was without the consent or authority of his principal, and thus that it was illegal; and, further, that the closure of the theatre had no bearing as against the plaintiff, for if the theatre was closed for a defect in its construction the manager and not the performer was to blame, and such a condition could not be offered as an excuse for the cancellation of the engagement.

In this case, no doubt, if the contract between the parties had made provision for cancellation in case either party for any good and valid reason could not fulfill the agreement, no suit would have been brought, and no decision along the lines of that recorded above would have been made. Thus in future contracts it would be easy to make provision for circumstances as unusual as those that characterize this case. The decision, however, is significant, as it relates to the respective rights involved.

PERSONAL

QUINLAN.—Here is a characteristic portrait of Gertrude Quinlan, who is the striking impersonator of a "bit" in The College Widow.

JEWETT - STANFORD.—Henry Jewett, who deferred the production of a new play in which he is to star to originate in English the part of Prinzivalle in Monna Vanna, at the Manhattan Theatre, has by arrangement with Harrison Grey Fiske planned to retire from the Maeterlinck play. He will be succeeded as Prinzivalle by Henry D. Stanford, who is remembered as leading man for the late Sir Henry Irving for the past five years in England and this country. Mr. Stanford has but just arrived from London.

FITCH.—Clyde Fitch has gone to Cleveland, O., to rehearse Robert Drouet and Ferdinand Gottschalk in important roles in The Toast of the Town.

HAWLEY.—Mrs. M. D. S. Hawley, formerly Marie Shotwell, of Augustin Daly's company, is the victim of a jewel robbery in which the loss is $10,000. The jewels, which included a necklace given to her mother by Jennie Lind, were stolen in transit between Boston and New York.

EVESSON.—Isabelle Evesson, who appears at Proctor's Fifth Avenue Theatre at the Tuesday, Thursday, and Friday matinees, playing the parts done by Amelia Bingham at the other performances, distinguished herself by doing very creditable work last week as Nancy Sykes in Oliver Twist.

SCHEFF.—Fritzi Scheff was obliged to miss a performance of Mlle. Modiste at Hartford last week, owing to a severe sore throat.

HERNE.—Chrystal Herne, it is said, is to play the leading role opposite H. B. Irving in The Jury of Fate at the Shaftesbury Theatre, London. Miss Herne has been ill since her appearance as Vivie in Mrs. Warren's Profession.

LEONCAVALLO.—Ruggiero Leoncavallo is to make an American tour, beginning in October, 1906. He will conduct I' Pagliacci, Bohême, Zaza, Chatterton, and excerpts from his latest opera, Roland von Berlin, which he composed for Emperor William.

MANSFIELD.—Richard Mansfield has accepted the invitation of the president and Regents of the University of California to deliver a lecture before the students on Thursday, Nov. 23.

TREE.—Beerbohm Tree has been unanimously elected president of the Theatrical Managers' Association, of England, in succession to the late Sir Henry Irving.

JONES.—Henry Arthur Jones sailed for England on the *Baltic* last Wednesday. He expects to visit New York again next April, when he will deliver lectures on the drama at Harvard, Yale, Columbia, and other universities.

O'NEIL.—Nance O'Neil, by a recent decree of the Superior Court in Equity, is to retain possession of the Brinly estate in Tyngsboro, Mass., which she purchased for a Summer home and which was illegally sold, it is said, on the foreclosure of a mortgage.

CARVILL.—H. J. Carvill is playing Paul Sylvaine in Leah Kleschna, in England, appearing at the provincial theatres. Mr. Carvill expects to return to America in the Spring.

SUTHERLAND.—Anne Sutherland, leading woman of the Yorkville Theatre Stock company, will probably have her own stock company in Chicago again next Spring.

HOPPER.—Edna Wallace Hopper, who underwent an operation for appendicitis on Nov. 12, is reported out of danger.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded (if possible.)]

F. T. B., Amsterdam, N. Y.: William Gillette produced Too Much Johnson at the Standard Theatre, now the Manhattan, New York, on Nov. 26, 1894.

MUSICIAN, Austin, Texas: 1. Sontag first appeared in opera in New York at Niblo's Garden in 1853. 2. Parepa-Rosa died in London Jan. 22, 1874. She made her debut in opera at Malta in 1857. 3. The first negro minstrels were the Virginia Minstrels. They gave their first performance in New York at the Chatham Theatre in 1843.

M. F. T., New York: Among the parts Henry Jewett has recently played are Benedict Arnold, Major Sergius Saranoff in Arms and the Man, Marquis d'Aumale in To Nemesis, Charles VII in Joan, John Gray in The Choir Invisible, Leontesin A Winter's Tale, Count de Varville in Camille, the King of Gypsies in The Light That Lies in Women's Eyes.

B. L., Jersey City: Robert Browning was the author of the following acted plays: Strafford (1837), A Blot in the 'Scutcheon (1843), Colombe's Birthday (1853), In a Balcony (1884), and A Soul's Tragedy (1904). His poetic dramas are "Pippa Passes," "King Victor and King Charles," "The Return of the Druses," and "Luria."

H. C., New York City: The following papers in some of the cities you mention publish casts of new plays: Chicago, *Inter-Ocean*; Milwaukee, *Journal*; Philadelphia, *Inquirer*. A clipping agency may be able to help you further in this matter. A newspaper directory will probably contain names of the periodicals you refer to in your other question.

P. R., Oshkosh, Wis.: 1. The Garrick Theatre, London, was opened by John Hare in 1889. 2. W. C. Macready died in 1873, Meyerbeer in 1864, Donizetti in 1848, Handel in 1759, John Liston, 1846; John Poole, 1872; Madame Celesta, 1882; John Braham, 1856; Lord Lytton, 1873; Barry Sullivan, 1891; Richard Cumberland, 1811; Schiller, 1805; Max Maretzek, 1897.

H. A. W., Syracuse, N. Y.: Apply to the manager of the vaudeville house in your city for permission to try the sketch at a matinee. If he will not agree to this you can hardly expect to make any progress with it in New York. It is not worth your while to bother with it anyway, as there is very little demand in vaudeville for sketches by unknown authors.

T. O., Columbus, O.: Alfred C. Calmour wrote "Practical Playwriting and the Cost of Production" in 1891. He was also author of the following plays: Only a Dream, Trust and Trial, A Woman's Heart, Law Not Justice, Broken Bonds, Wives, Cupid's Messenger, Homespun, Love's Martyrdom, Elsa Dene, The Amber Heart, The Widow Winsome, Cyrena, A Gay Lothario, Gabriel's Trust, The Breadwinner, Dante, The Broken String, Frolicsome Fanny, and The Queen of the Roses.

B. W. Rockland, Mass.: Colonel Brown's "History of the American Stage" is an entirely different book from his "History of the New York Stage." The first named is in one volume and was published in 1870, and is entirely biographical. It is out of print and has brought $2.50 at auction sales. The last is in three volumes and is a history from 1732 to 1904, and deals with every theatre opened in New York City during that time. It is the only history covering this field and is considered excellent for reference.

D. E. H. N., Syracuse, N. Y.—You might apply to the manager of the local vaudeville house to allow you to try the sketch at a matinee, and you can then tell whether it would be suitable as an attraction or not. If you have the people engaged and rehearsed you might keep them in readiness to fill a gap in the programme caused by the absence or illness of some vaudeville performer. It would hardly be worth your while to come to New York to try the sketch, as fairly good ones are tried and rejected every week in this city.

I. S., Peoria, Ill.: 1. The terms society play and society drama are used indiscriminately by dramatic critics. 2. The Climbers, by Clyde Fitch, might be taken as an example of the society play, which is neither comedy nor tragedy, but combines the elements of both. Most of the plays in which John Drew has appeared represent comedies of the more serious type, while such plays as The Earl of Pawtucket are high grade light comedies. 3. A good dictionary and a teacher of English will answer your other questions.

S. M., New York City: When a manager makes an arrangement with a playwright to produce a play it is customary to pay down a certain sum of money, which, if the final arrangement is a matter of royalty, is considered advanced royalty on the play property and this sum is deducted from the royalties after its production. The royalty is usually a percentage of the gross receipts that the company plays to each week, and is generally on a sliding percentage scale, varying considerably according to the manager and the kind of play. When a play is sold outright to a manager the terms of the sale are usually one-quarter down on acceptance of the manuscript, one-quarter on production and the balance within a limited time, say 30 or 60 days, but the periods of time involved in the settlement of a play price vary much. With reference to the percentage allowed on royalty, that is a question that varies greatly, running from 1 to 10 per cent. We would suggest your communicating with some of the well known play agents who can give you the percentage figures on the average theatrical contract.

CURRENT AMUSEMENTS,

Week ending November 25.

ACADEMY OF MUSIC—The Wizard of Oz—4th week—28 to 33 times.
ALHAMBRA—Vaudeville.
AMERICAN—Queen of the Highbinders.
BELASCO—Blanche Bates in The Girl of the Golden West—2d week—7 to 13 times.
BIJOU—David Warfield in The Music Master—156 times, plus 12th week—83 to 89 times.
BROADWAY—Veronique—4th week—23 to 29 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Earl and the Girl—3d week—18 to 25 times.
CIRCLE—Fred Irwin's Show.
COLONIAL—Vaudeville.
CRITERION—Maxine Elliott in Her Great Match—12th week—86 to 93 times.
DALY'S—Edna May in The Catch of the Season—13th week—87 to 93 times.
DEWEY—Gay Masqueraders Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in Peter Pan—3d week—16 to 22 times.
FOURTEENTH STREET—Tom, Dick and Harry.
GARDEN—Robert B. Mantell in Macbeth—2d week, 9 to 12 times; Richelieu, 2 times; Othello 2 times.
GARRICK—Commencing Nov. 21—Grace George in The Marriage of William Ashe—1st week—1 to 7 times.
GOTHAM—World Beaters Burlesquers.
GRAND OPERA HOUSE—The Pearl and the Pumpkin.
HARLEM OPERA HOUSE—The College Widow.
HERALD SQUARE—Joseph Hawthorn in Fritz in Tammany Hall—6th week—37 to 43 times.
HIPPODROME—A Yankee Circus on Mars, 13th week—the Romance of a Hindoo Princess—6th week.
HUDSON—Robert Loraine in Man and Superman—12th week—86 to 93 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock in Young Heidelberg—2d week—7 to 9 times; The Brothers of St. Bernhard, 4 times.
JOE WEBER'S—The Prince Chap—32 times, plus 8th week—57 to 64 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—E. H. Sothern and Julia Marlowe in Romeo and Juliet—1 to 7 times.
LEW FIELDS'—Closed.
LIBERTY—Maria Cahill in Moonshine—4th week—23 to 29 times.
LONDON—Mascottes Burlesquers.
LYCEUM—The Lion and the Mouse—1st week—1 to 6 times.
LYRIC—De Wolf Hopper in Happyland—8th week—58 to 65 times.
MADISON SQUARE—Henry E. Dixey in The Man on the Box—9th week—57 to 64 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC—Woodland—5th week—33 to 40 times.
MANHATTAN—Madame Kalich in Monna Vanna—5th week—29 to 35 times.
MENDELSSOHN HALL—Ben Greet Players in Julius Cæsar—6 times.
METROPOLIS—In New York Town.
METROPOLITAN OPERA HOUSE—Conried Grand Opera company in repertoire—1st week.
MINER'S BOWERY—Avenue Girls Burlesquers.
MINER'S EIGHTH AVENUE—New Century Girls Burlesquers.
MURRAY HILL—Robert Conness in Lieutenant Dirk, U. S. A.
NEW AMSTERDAM—The White Cat—4th week—22 to 29 times.
NEW STAR—Russell Brothers in The Great Jewel Mystery.
NEW YORK—George M. Cohan in Little Johnny Jones 24 week—9 to 16 times.
ORLOFF'S LYCEUM—Russian Drama.
PASTOR'S—Vaudeville.
PRINCESS—Margaret Anglin in Zira—10th week—64 to 70 times.
PROCTOR'S FIFTH AVENUE—Oliver Twist—2d week.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Romeo and Juliet.
SAVOY—James K. Hackett and Mary Mannering in The Walls of Jericho—9th week—66 to 73 times.
THALIA—Lured from Home.
THIRD AVENUE—The Way of the Transgressor.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man 5th week—34 to 41 times.
WEST END—Checkers.
YORKVILLE—Stock company in Hoodman Blind.

THE USHER

Attacks on all human institutions are common and for various reasons. But the stage perhaps suffers more assaults than any other institution, and their reasons are more varied than those which inspire all that relate to other fields of effort.

One might take any one of many current attacks on the stage in various mediums, and from it analyze common causes of complaint; but an assault against the theatre in *Men and Women* for November presents so many general misrepresentations, based on such narrow premises, that it calls for special refutation, particularly as this magazine has a wide circulation in religious and other families whose favored literature of the current sort is relied upon absolutely.

In this magazine an article appears entitled "Confessions of an Actress," with a subtitle that assumes to depict "The Truth About the Most Corrupt Business in the World." It is illustrated with engravings that are calculated to prepare the reader for a full confirmation of any sinister and repulsive "truths" that may be disclosed in it. One of these engravings shows a gigantic mask, into the mouth of which are entering, evidently to their destruction, two separate processions of women, the faces and attitudes of most of whom picture protest and prayer. Over them and beside the mask preside two figures, one presumably of a typical theatrical manager and the other unmistakably of the Devil himself, whose gesture and expression denote great satisfaction. A tailpiece represents the Devil lying prone upon a stage, his arms extended to encompass the footlights as well as all that may venture within the illumination.

"This article," the reader is informed in what printers call a "boxed" display in conjunction with the heading, "was written by one who has spent a lifetime on the stage and has gained success. She is still actively engaged, and for obvious reasons must refuse the use of her name. If this could be given it would be recognised at once by every theatregoer in America and England." A companion piece in connection with the heading, and also in heavy type, says that "The sole purpose of the writer in preparing this paper, and of *Men and Women* in publishing it, is to warn young people from the most corrupt business in the world." And the magazine vouches for the standing of the writer and her "sincere purpose." Beyond this, in another form of preliminary display, is the statement, evidently by the publisher, that "It is inevitable that this startling article should arouse some protest from those who will overlook the earnest purpose behind it. We will hear from this few," it continues, "but not from the many who will approve of the righteous purpose that prompts the publication. If you commend this article," it adds, "please let us know. It is your duty to encourage every fight against evil."

It is the duty of everybody to encourage every fight against evil. But *Men and Women* has been imposed upon. It is amazing that the editor of any magazine of influence and right principles could have printed the article thus introduced without some inquiry outside of the writer of it. It is perhaps pertinent to say that the magazine and the article were brought to the attention of THE MIRROR by an actor, a devout Catholic, who himself saw its outrageous impertinence.

The bulk and substance of these "Confession of an Actress," who is anonymous, but who is announced as one who "has been successful and is still actively engaged," relate merely to her own failure in taking out a play of her own on which she lost money and confidence in those in the theatre with whom she came into contact. She not only does not make her own name public that readers may judge of her own reliability, but, of course, she fails to particularize the play that failed, and thus no judgment from a detached viewpoint may be given on that.

This woman introduces her article by an alleged recital of her conversation with a woman who wished to prepare her daughter for the stage—a woman who no doubt had studied the stage sufficiently to determine that the theatre was an honorable arena. The woman who writes this article advised the woman who asked her advice as to the daughter that she might permit her to enter stage life if she would "give her a preparatory course in vice!" And then the writer "confesses" that "in the whole theatrical fabric there is almost nothing that is not attended by immorality, indecency or dishonesty, and too frequently by all." And that "Virtue in its women and honor in its men are so rare that when they do occur they are matters of surprised comment, if not of derision, among the initiate."

All this is introductory to the woman's own failure in a venture that she by no means proves should have succeeded. Where, in the name of heaven, did this woman get her stage experience, and what is her theatre acquaintance?

There is no doubt that in the theatre under its present business methods there are many corrupt men, and much that tends to demoralization, but the same might be said to-day of any line of effort, of any business, of any profession. The theatre, like all other well-founded institutions, survives all ephemeral conditions because of its nobilities and its legitimate work.

Yet to-day, as always, there are in the theatre scores of men and women of life as upright, of impulse as admirable, and of work as commendable, as may be found in any other walk. It is an insult to common intelligence to say anything contrary to this, and it is an insult to the clientele of any magazine of standing to print such stuff as that of which these alleged "Confessions of an Actress" are made.

COLUMBIA UNIVERSITY PLAYS.

A comedy called The Conspirators has been chosen for presentation by the Columbia University students in the Spring. Among those who submitted plays to the committee were R. G. Conried, '07, son of Heinrich Conried. Conried, with G. H. Reaney, '07, and W. E. Kelley, '07, wrote a musical comedy called Wyoming, which was rejected. The Conspirators was written by K. S. Webb, '06, and L. J. Ebret, '07 L. The cast for the sophomore show, which will be given in December, was chosen last week. The sophomores are to give an English comedy called A Tragedy. Robert O. Jenkins, who coached the members of the 'varsity show cast last year, has been engaged to coach the sophomores, who have already begun their preparatory work.

DEATH OF OTIS SHATTUCK.

Otis Shattuck, a well-known actor and vaudeville performer, died on Nov. 13 at his home, 400 Penn Avenue, Pittsburgh, Pa., from nervous prostration, with which he had been suffering nearly two years. Mr. Shattuck had been in his profession for twenty-five years and was known from New York to San Francisco. He followed the trend of the times and entered vaudeville eight years ago, being highly successful in comedy sketches with his wife, who was known on the stage as Minnie Bernard.

Mr. Shattuck was born in Boston, his family being a theatrical one. He removed to San Francisco when a lad and entered the profession there as soon as he was sufficiently versed in the details of the work. Although Mr. Shattuck did not star, he was known as a conscientious performer and was a clever comedian and stage manager. He won praise all over the country from the critics in his impersonation of Fagin, the Jew, a character he presented almost constantly during the eight years he was in vaudeville. There was an interruption in the vaudeville tour two seasons ago, when Mr. and Mrs. Shattuck had parts in Broadhurst and Currie's production of Mr. Jolly of Joliet. Before entering vaudeville Mr. Shattuck had supported many well-known stars and had also been associated in the management of theatres all over the country. The Shattucks were close friends of the Harris family, pioneers in local Pittsburgh theatricals, and Mr. Shattuck had charge of the old World's Museum in Federal Street, Allegheny, when a stock company made the place popular. Since then Mr. Shattuck has considered Pittsburgh his home. Another reason for making Pittsburgh his headquarters was the fact that Mrs. Shattuck's only sister, Mrs. Charles F. McClinton, was the wife of a local business man and had her home in the East End. Mrs. McClinton died two weeks ago. The Shattucks presented their sketch, The Tramp and the Lady, every year at the Avenue Theatre when that was a vaudeville house and then at the Grand Opera House, appearing here last two seasons ago. While touring the West that same season Mr. Shattuck was stricken with nervous prostration and came to Pittsburgh. While Mr. Shattuck was an invalid Mrs. Shattuck conducted a theatrical boarding house known as the Vendome. Mr. Shattuck leaves his widow and one son, Jay Shattuck, aged twelve years. He also leaves two sisters, Mrs. Joseph Murphy, wife of the famous Irish character actor; Mrs. Sheridan Tupper, whose husband was with the Frohman establishment, and three brothers—Jacob Shattuck, a manager of a theatre at Nashville, Tenn.; William Shattuck of San Francisco, and George Shattuck, an acrobat, now touring Europe and known as "Ostrado." Mr. Shattuck was a member of New York Lodge, No. 330, Masonic order, and the St. Louis Erie of Eagles. Pittsburgh Masons had charge of the funeral.

EUGENIE WEHRMANN.

In the Red Salon of the Hotel Imperial last Tuesday evening Eugenie Wehrmann, a young pianist from New Orleans, made her debut as a concert performer in this city. Miss Wehrmann is a pretty girl of French descent, a pupil of Raoul Pugno and Moritz Moszkowski, who commend her ability as an artist in the highest terms. She has just completed a concert *tournée* through the South under the personal direction of Maud Daniel. The following was the programme: "Allegro Moderato," *Italien* concerto, Bach. "Rondo," op. 51, No. 2, Beethoven. "Toccata," Schumann. Etudes, op. 25, Nos. 11 and 12, op. 10, No. 3; Impromptu No. 2; Scherzo, op. 31, Chopin. "Songs Without Words," Nos. 1 and 34, Mendelssohn. "Allegro Appasionato," St. Saens. Etude in double notes; Impromptu, dedicated to Miss Wehrmann, Moszkowski. Rhapsodie No. 10, Liszt. Miss Wehrmann comes the best equipped of any young pianist of recent years. She is a pretty, curly headed child of art. She is musically intelligent, highly artistic in temperament, with the fortunate possession of vigorous health that has made the hard work accomplished by her possible. Her technique is almost perfect, her readings are broad in conception and masterly and delicate in execution. The numbers revealed great versatility of style and wide musical knowledge. "Toccata," Schumann; "Songs Without Words," No. 34, Mendelssohn, and the impromptu dedicated to Miss Wehrmann by her instructor, Moszkowski, especially pleased. The tones and rhythm were delightful. Miss Wehrmann has every requisite for a successful career and THE MIRROR wishes her the highest attainment in her art.

NELLIE McCOY ILL.

Nellie McCoy became violently insane while driving with her mother and sister last Friday and was taken to Bellevue Hospital. Miss McCoy had been on the verge of a nervous breakdown for some weeks and was obliged to leave the cast of The Earl and the Girl last Wednesday, when an understudy took her place. The physicians at the hospital say that she is suffering from acute melancholia and that her recovery depends upon constant care and attention. Overwork alone seems to be the cause of her breakdown.

THE NEW ASTOR THEATRE.

Work has finally been begun on the new Astor Theatre, at the corner of Broadway and Forty-fifth Street, which when completed will be leased by the owners to Wagenhals and Kemper. From the work already done it is evident that the stage will face Broadway and will be about thirty-five feet deep by sixty feet in width. The contractors have been directed to proceed with the construction as rapidly as weather will permit.

BENEFITS FOR YIDDISH PLAYWRIGHTS.

A benefit is being arranged for N. M. Schaikewitz, the Yiddish playwright and novelist, who has been ill for some time. A large sum of money is needed to give him proper medical attention. The benefit will take place in a short time, probably at the People's Theatre. Benefits are also being arranged for Jacob Gordin and Abraham Goldfaden. The first will take place at Adler's Grand Street Theatre this week and the other at the Kalich Theatre at an early date.

ROSENQUEST-RUSSELL.

Announcement was made last Friday of the marriage of Miss Angela Russell, of Allentown, Pa., to J. Wesley Rosenquest, the theatrical manager of New York city. The ceremony was performed in Philadelphia, where Mrs. Rosenquest's parents reside. Miss Russell formerly starred in The Village Postmaster and other plays, and Mr. Rosenquest was her manager.

THE PRESS AGENT'S ANTIQUITY.

An Old Publicity Promotor Tells the History of the Profession.

According to the misstatements of several recent magazine articles, the press agent in theatricals is a person of modern use and discovery dating no further back than the days when Daniel Frohman secured a journalist to boom Hazel Kirke. The professional "writer," as he was called by the circus manager employing him, was so early appreciated that it tasks the memory and the records to state accurately when his career began, there being no evidence to prove that Noah took a purveyor of publicity into the Ark along with the menagerie. One of the first known scribes of the sawdust circle was a Mr. Cooke, of the famous circus family of repute to this day in the United States and Great Britain. Mr. Cooke came to America to do the newspaper booming for an English arenic importation.

Spaulding and Rogers, and Spaulding and Bidwell, their successors of circus and theatrical fame, employed a press agent, a very talented gentleman named Van Orden, the brother-in-law of Dr. Spaulding. He is credited with having "made Dan Rice" with his pen. This was certainly prior to the birth of the estimable Mr. Frohman.

P. T. Barnum in his early days was the bill writer and press agent of the New York Bowery Theatre, and employed a press man in all his years of management of the American Museum, one of whom was credited with writing P. T.'s life, although Phineas, an ex-journalist, was perfectly capable of doing the job himself, as he undoubtedly did.

With the origin of American stage negro minstrelsy, an outgrowth of the circus, several of the managers, circus bred, employed circus press agents to advertise their companies. Among these was Richard P. Jones, who was particularly successful in "working the papers." Even the use of cuts in the reading columns of newspapers is of no modern origin. A first-part scene showing six people was used as early as 1848 by Campbell's Minstrels, and the letter press bears evidence of having been written by a professional adept.

In placing Jenny Lind before the public Barnum employed Charles G. Halpine, afterwards known as the soldier-poet, "Myles O'Reilley," although the scribe passed as Mr. Barnum's "secretary." Scrapbooks in the possession of the writer prove that between Barnum and Halpine Jenny Lind secured a prodigious amount of publicity, unsurpassed in quantity or quality to this writing.

Writing from personal knowledge, the title of press agent was used as long ago as 1868, at which time the undersigned joined the advance of the Great Arlington Minstrels for the sole purpose of writing and securing the insertion of advance notices in the newspapers, Perry A. Waffle being the general agent. On the distribution bill the scribe was mentioned as "Director of Publications." At Troy, N. Y., the press agent met with his first rebuff in the office of the *Sunday Budget*, presided over by a blunt Scotchman named MacArthur. It was one of the few Sunday papers published in the country and was the amusement authority of the city and ran a special department by Oscar Carpenter. The editor sat down on the press agent real hard, informed him that he and his staff did their own writing, reconsidered, and then blurted:

"Let's see what *you* can write?" pushing a pencil and print paper within reach.

The notice was written and appeared, as did numerous others in after years, for a great variety of attractions, and many a hearty laugh did the scribe and the editor have over the former's warm reception on his first visit to the sanctum of the *Budget*.

In 1869 the writer joined Laura Keene at the Chestnut Street Theatre, Philadelphia, having been employed especially on account of his ability to write, in addition to his other qualifications. I performed all the duties of a press agent of to-day, and also accompanied Miss Keene to Washington for a run of six weeks at Wall's Opera House. At the capital I wrote the greater part of the advance notices for nearly all the daily and Sunday papers, as my veteran friends, John, Jack and Frank Mordaunt, will bear witness.

The following Summer we went on tour in the West. Prior to the opening and during our two weeks' stay at the Opera House, St. Paul, I not only wrote all the advance notices, but nearly every line of the criticisms, adapting my style to each daily and discreetly keeping my mouth shut. On this extended tour and that which followed through the South I wrote also the advance notices, generally writing them in the offices and supplying no printed copy. Typewriting was, of course, unknown. How many others representing star attractions were doing the same thing I do not know.

In 1872 the utility of the professional writer was so well known to managers that I advertised in the New York *Clipper*: "The services of Charles H. Day and his pen may be secured, &c."

A waggish minstrel performer the following week advertised in the same columns: "The services of Barry Hauwood, his two pens, may be secured, &c."

John H. Murray the circus manager secured the use of my pen.

In the Winter of 1873-4 the same pen was called into requisition by Sam Sharpley, Sheridan and Mack at $40 per week and expenses, including "incidentals," a good off-season salary for a circus press agent. Two other agents were employed, Tim Fitch and Jesse Kane.

Charles Gayler, the dramatist, author of Jack Emmett's first success, was an experienced circus press agent, for many years representing several of the largest tent shows. Like Mr. Pollock, he wrote his own plays and did his own press work to profitable purpose. Besides, he was his own manager and partner of the star. Mr. Gayler never laid any claim to being the first theatrical press agent.

I will confess that when I first sought editorial favor as a press agent some of the powers were a little shy of "running your stuff," and even went so far as to copy it before sending it to the compositor. Lately scribes have boldly advertised themselves as "promoters of publicity" without censure, but when I dubbed myself in the early eighties in an advertisement for an engagement as a "press manipulator" I got a warm jacketing from many newspapers that now welcome the press agent and his readable copy with the glad hand. CHARLES H. DAY.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Nov. 9 to Nov. 16, 1905.

BILL AND HIS BOOK; OR, SHAKESPEARE'S HOUSE PARTY. By Grace Noble.

CLANSMAN; an American drama. By Thomas Dixon, Jr.

DAUGHTERS OF AN INNKEEPER. By William G. Ford.

EGGLESTON SISTERS. By Amy Hannah Lesser.

FIRE WITCH; OR, MRS. LESTER'S SCRIPTURE. By Marie B. Schrader.

HERODES UND MARIAMNE; tragödie in fünf Akten. By Friedrich Hebbel.

AN INCIDENT; a drama. By D. H. Farquharson.

THE STOLEN ACROBATS AND THE PAWNBROKER'S FORTUNE. By William C. Wrest.

TAINTED MONEY. By Eugene J. Cronin.

JULY WHEAT. By Edwin R. Pope.

KIDDING OF CAPTAIN KIDD; a dramatic composition in three acts. By Bergen W. Plummer.

MAID AND THE MULE; a musical comedy. By Sam Rice.

MY MARYLAND. By Richard Lane.

PRINCE OF SWEDEN; dialect comedy in four acts. by Lawrence Russell.

RAVEN DEN; a rural comedy drama in four acts. By C. M. Rakestraw.

TIBERIUS GRACCHUS; an historical tragedy. By Hunter MacCulloch.

TOY SHOP. By Alice C. D. Riley.

TELEGRAPHIC NEWS

CHICAGO.

The Winning Girl—Babes in the Woods—The Pink Hussars Renamed—Colburn's News.

(*Special to The Mirror.*)

CHICAGO, Nov. 20.

Frank Perley's production of The Winning Girl at the Studebaker, where it began a two weeks' engagement last week, was moderately successful. The book, by Charles W. Doty, showed signs of vitality; the incidental music by Herman Perlet was pretty good; the company good, the scenery excellent, particularly the first act set, showing the manicure parlor, and the chorus and costumes very ineffective in most instances. The long automobile outfits and other equally dull costumes were depressing. Mr. Perley was informed by the *Tribune* critic, Mr. Hubbard, that The Winning Girl had been brought to Chicago in a state of unpreparedness and that this sort of thing—this unpreparedness—would not do here at all, even though the production did have the elements of success. The Winning Girl has these valuable elements, but the development of them needs more art, finish, ingenuity and, to a certain extent, recasting. Caroline Hull, bright and amiable, seemed hardly in the picture as Violet Dare, a Broadway favorite, though she was encored, and may work into the part better later on. Frederick Bond was capital as James Ellingham. He was better than his part, and the author should hasten to close up the gap. Blanche Deyo as the Frenchy owner of the manicure parlor was delightful, and the first-night audience gave her full assurance that she was making good. Charles J. Ross' self-made millionaire, traveling along with Bond's broker through the comedy, was smooth and adequate. His extra touches of wit and humor were not always new, though some of them were hits. Mabel Fenton showed ability in the same way, with some faults of judgment leading to overacting in certain instances. Harry Fairleigh was the vocal hit and his Jack was always clever and pleasing. Amy Lee's soubrette was popular. Fletcher Norton played and sang the reporter with Mr. Norton's usual hits and misses. Mart B. Heisey's Sandy from the West was good; also Caroline Locke's society leader. She and Mabel Fenton worked up the two-faced society woman scenes pretty well, but there is much more in them. Charles Halton, doubling as Hicks and the Professor, was good in each.

His Honor the Mayor has succeeded The Pink Hussars at the Chicago Opera House, but the change is chiefly in the name. The improvement in the title is not as marked as the betterment in the production, which is now up to the standard set by Charles E. Cole and Lyman Glover. Blanch Ring, though her part as Katrinka, the Hungarian beauty, is not yet half what it will be, has revealed latent talent of a higher order than she could even suggest in the lower vein of entertainment in which she has been working. Her make-up, acting and particularly her singing as the Magyar maid show capability of fine art she should hasten to develop. This glimpse of grace, however, is rudely dispelled later in His Honor the Mayor by her coming out in American clothes and stumbling down several flights, as an artist, to sing an Irish song, "Eileen," that is a very weak sister of "Bedelia" and "Irish Molly." Mabel Barrison is seen in the centre of the English pony ballet, and of course she is the girliest girl of them all. She is a sweet picture in pink and gray and is still charming in long dresses. John Slavin has several more laughs worked in, and the pastor (Frank Farrington), slapping the swashbuckling cowboy on his chest as if he was spoiling to disgrace the cloth and break up the monotony of a preacher's life with a good fist fight, is one of the deepest and best bits of humor seen here in a long time.

Maxine Elliott's holiday engagement in Chicago has been transferred from the Illinois to Powers, and Joseph Cawthorn and Stella Mayhur in Fritz in Tammany Hall will fill her time at the Illinois.

The old comedy called The Liar, by Samuel Foote, was acted at Hull House last Friday night.

The French theatre gave Paillerou's Le Monde ou l'on S'Ennui last week twice to capacity audiences in Steinway Hall. Herman Devries, the singer, who is now a member of the Chicago Musical College faculty, played Bellac and received high praise. Benedict Papot played Goger well, and Edgar Arby as Paul was excellent. Mrs. Bobbins' Suzanne was praised.

The annual meeting of Chicago Chapter, Actors' Church Alliance, was held Tuesday and officers elected for the year. The Rev. William White Wilson was chosen president, Harry J. Powers vice-president, Nellis Sanders secretary and Charles B. Curtiss treasurer. The members of the council of the chapter for the year are Agnes Lane, Sybil Farrar, George Alison, James O'Donnell Bennett and Otis Colburn, representing the stage, and the Rev. Dr. James Stone, Mrs. William P. Wright, and the Revs. V. Blake, Charles Bowles and Mr. Thorpe. Victoria Warneaun was chosen to head the Membership Committee. Prospects for the new year for the chapter are very much improved.

A. Thalheimer, the general booking official of the Independents, made a flying visit from New York last week and seemed to take an especial interest in The Runaways at the Great Northern. Mr. Thalheimer happened in town the same time as Lee Shubert and said that the Independents would use the Academy in Milwaukee. Mrs. Fiske in Leah Kleschna and Belasco's Girl from the Golden West were mentioned as brilliant successes in the East.

Addison Burkhardt's Runaways was never done in this city more successfully than at the Great Northern last week. This was due chiefly to George Evans' Blutch, which is the best impersonation the part has had. The support was good, too, and the general briskness of the production served to bring out the effectiveness of Mr. Burkhardt's book as well as Raymond Hubbell's music. Whenever the audience could keep Evans on the stage long enough to throw a telepathic lasso around him they dragged him to the footlights and made him work indefinitely.

Sam Bernard has kept the Illinois Theatre full ever since the opening of The Rollicking Girl, a week ago yesterday, but this time he isn't shoved any by the play. He and Hattie Williams are riding in a gorgeous vehicle this year, but they have to get out and push every now and then. However, the crowds generally seem to like to see it pass, and curtain calls have been so insistent at the Illinois that Mr. Bernard has had to come out and make a speech. The one I heard was extremely brief: "I thank you. Sufficiency." It was a hit. Vinie Daly gets cyclonic applause with her dancing and is unmercifully encored. Her Irish-American-Dutch is peculiar. Hattie Williams hardly has a chance to do herself justice in this production, but she succeeds nevertheless. Benjamin Howard acts the part of Mikios very well. The staging of the play is brilliant.

The Village Postmaster was an all-week hit at the People's last week, and the excellent production of this exacting rural comedy reflects especial credit on Stage Director Frank Beal and the management. Edward B. Hess was a great favorite as the minister's son, John Harper, and played the part with ease and the sincerity which is one of the secrets of his success at the People's. Walter Jones' Seth was straight from life, finished and convincing, and Laurence Dunbar's bad boy, Huggins, was the biggest laugh producer of the People's season so far. Mr. Dunbar didn't miss a point and showed excellent judgment in not overplaying the part in any instance. Edna Linden has done nothing better than her Miranda, as leading woman of the West Side house, and, showing improvement in temperament and naturalness, fitted nicely into the picture.

Burns Mantle, the *Inter-Ocean* critic, has had his attention called to one of the large words in the dictionary—uselessness. For years he has written more or less about Fay Templeton in his paper, and since she came to the Colonial a month ago or more the *Inter-Ocean* has been doing its full share to let the people know she was there. The editor of an Illinois daily not 100 miles from Chicago wrote Mr. Mantle some months ago to inquire where Miss Templeton could be found. The editor was advised to write to a dramatic paper. Nothing more was heard from him until one day last week, when he wrote again saying he had not heard a word from Miss Templeton and asking Mr. Mantle if he could tell where she was playing. "What's the use," says Mr. Mantle, "what's the use? My correspondent evidently knows I am dramatic editor, for he addresses me so, but why don't he read?" Maybe he can't read.

Colonel Will Hooker, he that was Will Hooker, has just returnd to the Union Loop from Louisville. He spent the Summer there and was made a Colonel. Having arrived per contract from the North he was first branded as a "fotched on," meaning he had been "fotched on" from another city instead of some genius taken from among Colonel Watterson's fellow citizens. After he went to work a mysterious group appeared at frequent intervals and eyed him and consulted about him like a horse. One night the slouch-hat committee, after conferring, boldly walked up to Hooker and said, "We have the honor, sah, to inform you-all, sah, that you-all have been made a Colonel." Hooker knew what that meant—viz., get busy and be initiated. So he took the committee to the nearest place and treated them royally to blue grass dew.

Babes in the Woods was immediately recognized as one of the best productions of its kind ever brought to the city. One critic called it the best, and all united in giving Fred Walton a diamond medal of praise for his mastery of pantomime. He is also one of the most graceful and accomplished dancers that have been seen in this city. Will Archie and little Adelaide could hardly be excelled as the babes, and Junie McCree always pleases. Cherry Simpson is a handsome Robin Hood and acts the part in her usual prepossessing manner. Lillian Coleman's songs as Cinderella were redemanded and her bright manner won many admirers. The first act of Babes in the Woods is a dream of delight for children and excellent entertainment for adults. The audience early last week indicated a very large attendance for the week. The engagement undoubtedly will be one of the most successful of the season at the Garrick.

That name of the new production at the La Salle, about which there was so much secrecy, it was so good, is The Umpire. Huh!

A big rumor condensed into a small item says that Sam Bernard is going to play Rip Van Winkle here nekt season.

Mr. Bennett of *The Record Herald* says Arnold Daly has decided to bring Mrs. Warren's Profession here for several performances. The itch to put on a thing so hotly advertised as that must be very irritating.

Schiller's Robbers will be played Dec. 4 at The Auditorium under the auspices of the German consulate by the Leon Wachsner Company with Theodore Burgarth as Karl and Emil Marx as Franz. Don Carlos will be played later.

The brave and sympathetic conduct of actresses in the wreck which ditched the Dora Thorne Company near Hastings, Pa., has been made the subject of an enthusiastic letter by John P. Cree, of a firm of Philadelphia bankers, who was a victim of the same accident. In a letter to Rowland and Clifford Mr. McCree says that the efforts of the women of the company to help the firemen and engineer pinned under the engine commanded the admiration of all present.

As Knox Wilson was passing through Chicago on his way to Milwaukee last week with The Land of Nod company the fawn was brought to him at the depot that he was the father of a fine baby boy. Mr. Wilson's home is in this city. Mrs. Wilson was Miss Luella Drew, an accomplished member of the original Burgomaster company here. Mr. Wilson went on to Milwaukee for his engagement and when he played the same game that night he probably pointed it toward Chicago and seemed to be trying to make the baby hear it.

D. Marlowe, whose fop in The Helmet of Navarre was very creditably done, has joined An Orphan's Prayer as heavy.

The Charity Ball drew the biggest houses of the season at The Marlowe last week. Willis Hall found John Van Buren a very congenial part and R. Laurance Lee was a good Dick. Agnes Bliall's Dora was praiseworthy and the rest of the company gave a good account of themselves.

The bills this week: Grand Opera House, Sara Bernhardt; Illinois, Sam Bernard; Studebaker, Winning Girl; Garrick, Babes in the Woods; Chicago Opera House, His Honor the Mayor; Colonial, Forty-Five Minutes from Broadway; McVickers, Way Down East; Great Northern, Ernest Hogan in Rufus Rastus; Columbus, Howard Hall in The Millionaire Detective; Bush Temple, Camille; People's, Sins to Son; Marlowe, Darkest Russia; Criterion, More to Be Pitied Than Scorned; Alhambra, Desperate Chance; Academy, Sky Farm; Bijou, A Wife's Secret; Auditorium, Humpty Dumpty; Studebaker, (extra matinees), Alice Nielsen in Don Pasquale, Nov. 21 and 23.

William Jossey has returned to the city with his Du Barry company, having closed his tour after two weeks in the South. The company and production received good notices.

A decision in a local court last week in regard to Home Folks Children indicates that children from New York or other cities outside of Illinois cannot be interfered with under the Illinois law.

Ed. E. Samuel of this city, whose play The Homeseekers, had a big week at the People's, where it was tried out, and who has been considering opportunities to put the play on the road, is going to New York to complete arrangements for an elaborate production.

B. W. Bass arrived ahead of A Desperate Chance, bringing news of excellent business for the attraction so far this season. After playing The Alhambra and St. Louis it will be at the Bijou Dec. 10.

A Kerry Fair company is being organized by Ed. Hannaford.

Manager Harmeyer of the Studebaker had a little matter of fourteen entertainments in Music Hall, alongside the theatre in the Fine Arts Building, to look after last week besides the theatre.

Lee Kugel is business manager of The Winning Girl for Frank Perley. Mr. Perley, by the way, says he is going to Europe for a rest. Ambition bothers him—the ambition of people with "books" for musical entertainments to be rich and great.

Ezra Kendall got squeezed in between Richard Mansfield and Sara Bernhardt at The Grand, but the people noticed him there and in a gratifying manner.

Harry Jackson, passing through toward Canada, let slip the secret that he had sold to Charles Leonard Fletcher his sketch, A Breeze from the West, and that the contract for the special scenery had been let here. It is a Western comedy.

Hall's Opera House at La Porte, Ind., was added to the Wingfield-Rowland-Clifford string last week. W. C. Miller will be resident manager.

The big business done at the stock houses, South Chicago, Marlowe, People's and Bush Temple, recently, has attracted especial attention.

A wireless from Punch Wheeler, circusing up in the Northwest Territory, intimates that King Edward is to be petitioned by one Eddie Cooke to permit the use of the circus tent, after the season is over, to hold the crowds of a certain big theatrical attraction where there are only "opryhouses." There is reason to believe that Mr. Wheeler can put the deal through if given the car-lap privilege.

Lorin Howard has leased to Manager Marvin of the Marlowe, In Missouri, Girl I Left Behind Me and Jim the Penman for production. Alabama also will be produced at the Marlowe.

ORIS COLBURN.

BOSTON.

Arnold Daly's Week—The Belle of Avenue A—The Gingerbread Man Produced—Notes.

(*Special to The Mirror.*)

BOSTON, Nov. 20.

Arnold Daly's stay in Boston this year is limited to one week, and therefore the Bernard Shawites who wrangled and wrote letters to the *Transcript* when he was here with Candida two years ago will have to concentrate their efforts. The only play to be acted during this engagement is You Never Can Tell, which filled the theatre to-night and was splendidly received. There will be an innovation during the week, for a reading of John Bull's Other Island will be given at a special matinee to see if it will read better than it plays. Dodson Mitchell and not Mr. Daly will do the reading. The chief change in the New York company for the road tour is that Gertrude Coghlan replaces Chrystal Herne, who is ill.

Nat C. Goodwin opened before a good audience at the Colonial to-night with Wolfville, and the piece proved a vigorous presentation of phases of Western life, and was especially of interest to those who had read the original novel. Mr. Goodwin certainly showed his versatility by taking up the gambler as he did and making him so realistic. Others who are especially good in the play are Guy Standing, Katherine Grey, Jessie Busley, Phyllis Rankin and Josephine Sherwood. There is a very well defined rumor to the effect that Boston is the court of last appeal for Wolfville, and that if the fortnight here falls flat the season will end.

Effie Fay now holds the centre of the limelight at the Globe in The Belle of Avenue A. She was pretty near being a star when she was featured in Kafooseium at the Tremont, but now she is all alone in stellar honors in the new musical comedy. She works as energetically at fun-making as she did when she first won prominence in a night in Mam'selle 'Awkins in this city, and she has a well-chosen supporting company.

Diplomacy is the change of bill for the week at the Castle Square, and it is of special interest, for it presents both leading women of the stock company in the same bill. Florence Kahn was the Zicka and Lillian Kemble the Dora, and they gave appropriate contrasts of dramatic methods. Both John Craig and Charles Mackay have appeared here in previous presentations of the piece and have been well liked as Henry and Julian, with John Waldron as an excellent Count Orloff.

So emphatic was the success of The Crisis at the Empire that Manager Lindsay Morison had to violate his rule of one week a play and permit Actor Lindsay Morison to round out a fortnight with the dramatization of Winston Churchill's novel. The entire presentation of the play here reflects great credit upon the stock company, for the even excellence of the acting is of a higher grade than anything that has been done this season, and therefore the bringing out of the standing room only sign was well deserved.

Babes in Toyland is in its second and last week at the Boston with a company that compares well in every particular with the original cast which was first seen here. Ignacio Martinetti is especially good as a dancer, and Katherine Bell shares in the honors as the other babe. Gus Pixley, Walter Schrade, Albertine Benson and Maud Campbell are also favorites.

Lulu Glaser has made an unquestioned hit on her first visit to the Hollis, and her engagement there with Miss Dolly Dollars is drawing the biggest houses of the season. Victor Herbert may not have quite equaled his Mlle. Modiste music in this work, but the score is tuneful and the songs were greatly enjoyed. Miss Glaser is breezier and more tomboyish than ever, and makes much of the comedy, with R. C. Hers coming in for a good share of the honors as the secretary mistaken for a lord.

The County Chairman keeps on to good business at the Tremont, although it ran for more than a month at that house less than a year ago. Maclyn Arbuckle and Willis P. Sweetnam have not lost a bit of their style of humor, and as a result this George Ade comedy keeps up almost like a rival to The College Widow. Only one week more remains after this.

As Ye Sow has outlasted every attraction in town and is giving the Majestic a reputation as a house for long runs. It has passed its fiftieth performance and will get along into its third month, possibly more, before it is taken from the local stage to begin its engagement at the Garden in New York, where it will be presented late in December with the same cast now here.

They have Indians to burn at the Grand Opera House this week, for the real Western redskins are very important features of The Flaming Arrow, which Lincoln J. Carter gives to rouse blasé Boston to Western enthusiasm. Between the ghost dance and the Indian brass band, the gallery gods at this house will have a busy week.

Charlotte Hunt makes one of the most ambitious efforts that she has yet tried since she became leading lady of the stock company at the Bowdoin Square, and challenges comparison with Mrs. Leslie Carter by her impersonation of the title-role of Du Barry. She has a play that is different from the Belasco drama, but it is undeniably effective, and Miss Hunt acquits herself well for an actress so young as she is. The company is augmented for the production, and Charles Miller makes an admirable Chevalier d'Aiguerille. Edwin Denison is Louis XV, and Thad Gray, Jean Du Barry.

Adolph Mayer has been directing the rehearsals of Cloverdell, the new rural comic opera which is to have its premiere at South Framingham. Mollie Sherwood is one of the recent engagements for the company, which will have H. C. Barnabee as its chief feature. A. H. Dexter is business-manager of the production.

It has been decided to have She Stoops to Conquer as the next classic revival at the Castle Square instead of a Shakespearean play.

The coming benefit for the Actors' Fund will be held at the Colonial early in December, and William D. Andress, of the Park, will be in charge of the arrangements.

Isabelle Urquhart is an addition to Arnold Daly's company for his revival of You Never Can Tell this season.

Hugh P. McNally, dramatic critic of the *Herald*, set all the theatrical men in town guessing as to what caused the insertion of "it might be a good thing for some advance men to learn that New York is not the only place on the map" in the midst of the personal paragraphs on his page last Sunday.

Morris Nathan has been released on nominal bail, being held simply as a witness in the dress suit case mystery. He gave so much information that led in clearing up the affair that no indictment was brought against him.

It is announced that Miss Pocahontas, the new Barret extravaganza, will be the last of the cadet theatricals for some years to come. The boys have built their armory, and that was what the entertainments were started for. The bank officers will not give any entertainment this year, as they adhere scrupulously to the agreement made with the cadets several years ago, notwithstanding the violation on the part of the latter last year.

Arnold Daly is going to give an address on Bernard Shaw at the Dennison House College Settlement to-morrow afternoon.

John F. Murtha, the theatrical man, who is best known from his association with the Bennett and Moulton attractions, is seriously ill at the New England Sanatorium, in the Middlesex Fells. He has been ill for some time and sustained a stroke of apoplexy, from which he was unconscious for four days. Since then an improvement has been noted.

Harvard's Cercle Français is going to play Molière's L'Amour Medecin, with L'Anglais tel qu'on le Parle as a curtain raiser. Julien Tiersot has brought over from Paris the original ballet music written for Louis XIV.

Silvio Hein, the composer of Moonshine, was in town over Sunday at the Touraine.

In the Superior Court last week the bill brought by Louis Post against the Columbia Theatre and Amusement Hall Company to have its treasurer, Pierre J. Grace, held personally liable to pay a judgment which he recovered against the corporation, was dismissed by Judge Gaskill. Post claimed that the property of the corporation was put in at an unfair valuation, but the court held that Grace could not be held answerable.

The Comyns Carr version of Oliver Twist, played by Beerbohm Tree in London, and now at Proctor's Fifth Avenue, has been secured by the Boston Stage Society for early production at the Castle Square.

The St. Petersburg Dramatic Club came in from New York and gave The Chosen People at the Bijou one night last week. Russian theatricals are decidedly uncertain in Boston, and this aroused interest.

Rev. L. G. Broughton, who has come here to conduct revival meetings, delivered himself of a vitriolic attack on the theatre last week, saying among other things: "Joining an athletic club and trying to reform the theatre is about the lowest calling that a preacher can engage in."

A large delegation from Boston went out to Malden last week to see the launching of The Gingerbread Man at the Auditorium there. This production is the offering of Colonel Harry E. Converse, the owner of the Auditorium, and Mason Peters, the former making his initial venture into theatrical enterprise in this review. The work was by the late Frederic Ranken, with music by A. Baldwin Sloane, and the cast was as follows:

Kris Kringle	Bert Devlin
His Majesty, King Bunn the XI	Gus Weinburg
His Majesty, Saccharinus Sugar Plum	Gilbert Gregory
Prince Carmel	John McCluskey
Machevallius Fudge	Homer Lind
Caramelita	Ross Snow
Tommie Katt	May Willard
Jack Horner	Helen Bertram
Simon Simple	Joseph Welch
Taffy	Lillian Leon
Toffee	Martha Claus
Baroness Applecake	Martha Claus
The Gingerbread Man	Eddie Redway
The Highly Intelligent Egg	H. L. Zeda
The Fiery Dragon	H. L. Zeda
The Man from Our Town	W. H. Mack
The Egg's Egg	Our Dog
Cookie	Frankie Bailey
Duke of Pie	Frankie Bailey
Cook	Benjamin Tieman
Mazie Bon-Bon	Almyra Forrest
Princess Sugar Plum	Almyra Forrest
Princess Sallie Luna	Harriet Burt
Margery Daw	Nellie Lynch

The piece is of the order of The Wizard of Oz, Babes in Toyland, and Jack and the Beanstalk, with its scenes laid in Santa Claus Land and the regions of King Bunn and King Sugar Plum. All the characters are named for edibles. There is abundant material for a rattling good show in the production, but it is not yet whipped thoroughly into shape. When more comedy is added it will be all right, for the production is elaborate and the company is well selected. Eddie Redway, Gus Weinburg, and Gilbert Gregory are among the chief funmakers, and Ross Snow is a fairy queen of the same sort as in Jack and the Beanstalk. Helen Bertram and Nellie Lynch took chief honors among the ladies, with Almyra Forrest, a newcomer, making a decided impression on her first appearance. There was much enthusiasm and all predicted a bright future for The Gingerbread Man.

JAY BENTON.

BALTIMORE.

Virginia Harned in La Belle Marseillaise—Just Out of College—Loveland.

(*Special to The Mirror.*)

BALTIMORE, Nov. 20, 1905.

La Belle Marseillaise has its American opening to-night at Fords, when Charles Frohman presents Virginia Harned in the title-role. The author of this play is Pierre Berton, who also wrote Zaza. La Belle Marseillaise has for its principal theme an exciting period in French history. Beginning on Christmas eve, 1800, it terminates about four years later, during which time Napoleon Bonaparte has advanced from the position of First Consul to that of Emperor. Miss Harned's role is that of the young wife of a royalist, who is the prime conspirator against Napoleon. She is at no time aware of her husband's treachery, but the plot of the play naturally centres about her. M. Berton is here giving the production his personal attention. Mr. Frohman, together with a number of other New York managers, is also here. William Courtenay, Vincent Serrano, J. H. Gilmour and Stanley Dark are the four principals supporting Miss Harned. The cast in all includes about one hundred.

Lew Dockstader and his minstrel company follow Thanksgiving week. On Dec. 4 George M. Cohan arrives in Little Johnny Jones.

Joseph Wheelock, Jr., is at the Academy playing George Ade's latest comedy success, Just Out of College. He received encouraging patronage this evening. Joseph Cawthorn in Fritz in Tammany Hall follows.

Albaugh's attraction is Loveland, with Alexander Clarke, the popular comedian, and Lora Leih, the prima donna. The support includes Toby Lyons, Harry Leonard, John Keefe, Louis Kelso, May Taylor, Mayme Kelso, Edna Dorman, Florence Townsend, Aimee Ashmore, and Lillie Porter. The Heart of Maryland follows.

The Holliday Street is doing good business with The Sign of the Cross as the attraction. F. W. Smith plays the role of Marcus Superbus. Tracked Around the World comes next week.

The second edition of The Beauty Doctor, a musical comedy, is at the Auditorium.

The Four Mortons in Breaking Into Society appear on Nov. 27.

Her First False Step holds the stage of Blaney's Theatre. On Nov. 27 Fast Life in New York will be produced.

Digby Bell in Mr. Pipp drew large audiences during the past week.

Wright Lorimer drew a good many persons from the suburban and country towns, but The Shepherd King has probably had its day in the uptown theatres here.

The patronage at Albaugh's, when Mr. Melbourne presented That's John's Way, was reasonably good, considering that the piece is entirely new and has only played in small towns.

HAROLD RUTLEDGE.

PHILADELPHIA.

The Genius and the Model—De Lancey—The Duke of Duluth—Emma Eames.

(*Special to The Mirror.*)

PHILADELPHIA, Nov. 20.

This week The Genius and the Model, with Henry Woodruff and Edna Goodrich is being favorably received at the Lyric. The support is excellent and a return date will likely be arranged. Mrs. Leslie Carter in Adrea follows on Nov. 27 for a three weeks' stay.

The Duchess of Dantzic opened this evening at the Chestnut Street Opera House for a week's engagement. Lew Fields' It Happened in Nordland follows on Nov. 27, and The Ginger Bread Man comes on Dec. 11.

Annual engagement of John Drew at the Broad Street Theatre was inaugurated this evening for a two weeks' term. De Lancey was the attraction Margaret Dale was a special favorite, for this is the home of her childhood. De Lancey will be followed on Dec. 4 by Olga Nethersole.

The Ham Tree, with McIntyre and Heath, at the Chestnut Street Theatre, is playing to crowded houses. The College Widow is due here on Nov. 27 for a three weeks' sojourn, with Frank Daniels in Sergeant Brue as the Christmas and New Year's card.

Kyrie Bellew as Raffles has done fairly well at the Garrick Theatre. Edna May in the Catch of the Season comes on Nov. 27; The Woman in the Case, with Blanche Walsh on Dec. 11.

Dunstan Farnum in The Virginian opened to-night at the Walnut Street Theatre for a two weeks' engagement. Thomas Jefferson in Rip Van Winkle follows on Dec. 4. Coming Through the Rye on Dec. 11 and Chauncey Olcott on Dec. 25.

The Duke of Duluth, with Nat. M. Wills,

opened to-night at the Grand Opera House. Wills is a great favorite, but this engagement will surpass them all. Al Leech and the Three Rosebuds in Girls Will Be Girls comes on Nov. 27. Elfie Fay in a revised edition of The Belle of Avenue A on Dec. 4 and Lew Dockstader's Minstrels on Dec. 11.

The Old Homestead, with William Lawrence as Joshua Whitcomb, continues at the Park Theatre to splendid patronage. Home Folks, booked for two weeks beginning Dec. 4, is to be followed by Thomas E. Shea on Dec. 18.

Sherlock Holmes, with Erroll Dunbar in the title-role, is this week at the Girard Avenue Theatre. The Sign of the Cross follows on Nov. 27, Child Slaves of New York on Dec. 4 and Eugenia Blair in Oliver Twist on Dec. 11.

Charles T. Aldrich with his latest success, Secret Service Sam, opened at the National Theatre to-night. The piece is full of new sensations and pleases the public fancy. The Confessions of a Wife comes on Nov. 27; When the World Sleeps on Dec. 4.

Human Hearts holds the boards at the People's Theatre. Thomas E. Shea in repertoire follows on Nov. 27, Young Buffalo on Dec. 4 and For His Brother's Crime on Dec. 11.

The Burglar, one of Augustus Thomas' early ventures, is revived this week at Hart's Kensington Theatre. Her First False Step follows on Nov. 27; Too Proud to Beg on Dec. 4.

Blaney's Arch Street Theatre presents for this week Lincoln J. Carter's Too Proud to Beg, with Arthur and Mildred Boylan. The Curse of Drink comes on Nov. 27.

The Forepaugh's Theatre Stock company appears this week in Thelma, a dramatization of Marie Corelli's story. George W. Barbier, Arthur Maitland, Affie Warner, Florine Arnold, and Elizabeth Goodall deserve special mention. Uncle Tom's Cabin will be presented on Nov. 27.

Darcy and Speck's Stock company at the Standard Theatre presents The Christian. Only a Shop Girl is billed for Nov. 27.

Dumont's Minstrels at the Eleventh Street Opera House have two new burlesques: The Great Varsity Game of Football and A Modern School for Husbands.

At the Academy of Music the Philadelphia Orchestra gives a matinee on Nov. 24 and an evening performance on Nov. 25. Jean Gerardy will be the soloist. Emma Eames appears in concert on the afternoon of Dec. 2. The grand opera season opens with Lohengrin on Dec. 5.

S. FERNBERGER.

WASHINGTON.

The Heart of Maryland—His Grace de Grammont—Concerts at the Belasco.

(Special to The Mirror.)

WASHINGTON, Nov. 20.

The revival of The Heart of Maryland with a cast of superior ability is the attraction to-night at the Belasco. The cast includes R. D. McLean as General Hugh Kendrick, Orrin Johnson as Colonel Alan Kendrick, John E. Kellerd as Colonel Fulton Thorpe, and Odette Tyler as Maryland Calvert. Odette Tyler meets all the difficult requirements of the role of the heroine. Edna Wallace Hopper's absence from the cast was greatly regretted, but her part of Nancy McNair was cleverly played by Ines Plummer. Next week Bertha Galland comes in Sweet Kitty Bellairs.

Wright Lorimer's presentation of the Biblical drama, The Shepherd King, revived at the New National to-night, should be one of the strong attractions of the week. Maxine Elliott follows in Her Great Match, the opening performance being for the benefit of the M. V. S. Society Kindergarten.

At the Columbia Theatre Otis Skinner is seen in one of his earliest successes, His Grace de Grammont. Kyrie Bellew in Raffles comes next week.

The Majestic Theatre (formerly the Empire), under the management of Stair, Kernan and Rife, is now added to the local theatre list, and is to play all the attractions that were booked at the Lafayette Square. The opening attraction was Vance and Sullivan's presentation of How Baxter Butted In, with the popular young actor, Sidney Toler, and a clever supporting company. Eugenie Blair follows in Oliver Twist.

Fast Life in New York is the offering at the Academy of Music. Next week's announcement is Child Slaves of New York.

Last evening at the Belasco Theatre the first of Sunday night events was a concert given by the Leila Lelberman Piano School, assisted by the Philharmonic String Orchestra. A most difficult classical programme was rendered with rare precision.

Black Patti's Troubadours will give three performances at Convention Hall beginning on Nov. 27.

Fred P. Sargent, the new local manager of the Majestic Theatre, comes from the ranks of well-known circus men. For several seasons he was connected with the business department of Barnum and Bailey, and later was the general manager for the Carl Hagenback trained animal show.

The second of the Burton Holmes Monday afternoon travelogues on Nov. 20 at the Columbia Theatre described The Passion Play.

JOHN T. WARDE.

ST. LOUIS.

Mrs. Fiske at the Garrick—May Irwin at the Century—The Land of Nod—Other Plays.

(Special to The Mirror.)

ST. LOUIS, Nov. 20.

This will be the proudest week in the history of the Garrick Theatre. The engagement of Mrs. Fiske in Leah Kleshna beginning Nov. 20, establishes the theatre as the most important one in the city. We are to see one of the most talented actresses of to-day, and perhaps the theatre-going public here has heard more about her success in play than anything else of the past New York season.

May Irwin appeared at the Century Sunday afternoon. Her week's engagement will be an noteworthy one, as we have not seen the magnetic comedienne in seven years. Mrs. Black is Back was enjoyed by an overflowing house and her songs were as popular as ever.

The Land of Nod, a musical extravaganza dealing with imaginary people and countries and under the direction of F. C. Whitney, has started in for a good week at the Olympic.

The German Stock Company at the Odeon appears in a new farce this week. The play has musical trimmings and it is splendidly staged.

The attraction at the Grand this week is The Show Girl. The production is large and beautiful.

Havelin's has a melodrama which gives us an insight to the prominent places in New York. The play is called After Midnight and the company is a well selected one.

A Race for Life with its thrilling situations is drawing crowds to the Imperial.

The Blue Grass Girls entertain the patrons of the Gayety with their burlesques, Caught with the Goods and A Vacation at the Fair.

RICHARD SPAMER.

PITTSBURGH.

Sunday—Mrs. Leslie Carter's Second Week—Calve's Concert—The Office Boy.

(Special to The Mirror.)

PITTSBURGH, Nov. 20.

Sunday is seen for the first time here to-night and the Nixon held a good-sized audience. Next week McIntyre and Heath in The Ham Tree.

The Alvin had its customary large audience to-night with The Office Boy as the attraction. Frank Deshon has the stellar role, formerly played by Frank Daniels. David Higgins in His Last Dollar comes next week.

Tracked Around the World began its second "round" at the Bijou to-day. When the World Sleeps follows next week.

Mrs. Leslie Carter began her second and last week at the Belasco to-night, presenting Zaza to a large and fashionable audience. Capacity business is the outlook for the balance of the week. Jefferson De Angelis in Fantana will follow and the regular scale of prices will be resumed.

The Empire drew a large audience to-night to see A Runaway Boy played by an efficient company. The House of Mystery comes next week.

Calvé attracted a very large and brilliant audience to the Carnegie Music Hall on the evening of Nov. 20. To-morrow night at Carnegie Music Hall Burton Holmes will give his second travelogue, the subject of which is "The Land of the Passion Play of Oberammergau."

Bob Manchester's Vanity Fair company is playing at the Gaiety. Brown, Harris and Brown in The Spirit of '76 are the special feature of the show. The City Sports follow.

The Fay Foster Burlesquers are holding forth at the Academy and Battling Nelson proved to be a strong feature.

The Pearl and the Pumpkin will be the Nixon's attraction during Christmas week. S. L. HEWES.

CINCINNATI.

Leah Kleschna—Mary, Mary, Quite Contrary—Stock Productions—Calve.

(Special to The Mirror.)

CINCINNATI, Nov. 20.

Mrs. Fiske concluded one of the most successful engagements she has ever played in this city at Robinson's Saturday night. The demand for Leah Kleschna was so strong that an extra matinee had to be given on Wednesday, and nothing but praise could be heard for the star, the production and the company.

Henrietta Crosman is the star at the Grand to-night in her new play, Mary, Mary Quite Contrary, which is to some extent a modern version of A Scrap of Paper. Both play and star were heartily welcomed. In the company are Boyd Putnam, Addison Pitt, George Woodward, Walter Thomas, Miriam Nesbitt, Louise Galloway, Ida Vernon and Blanche Weaver. Frank Daniels in Sergeant Brue follows.

The stock company at Robinson's returned to their own yesterday with a heavy production of The Eternal City, which was well received by large houses.

Murray and Mack in Around the Town are at the Walnut this week.

Calvé is announced for a single concert at the Music Hall on Nov. 25.

The Lyceum this week has Dolly Kemper in the title role of The Gipsy Girl.

Heuck's this week has a new melodrama, Custer's Last Fight.

H. A. SUTTON.

AMATEUR NOTES.

The season's work on the annual performance of the Triangle Club at Princeton University has begun. The trials are in charge of Kenneth Clark, 1906, who has been leader of the orchestra for the last two seasons. A new departure has been made in regard to the chorus, and the plan is to have a number of men of small stature act as ballet girls. The play has been written by J. F. McPherson, '06, and H. D. Fish, '06. The season will open with an undergraduate performance in Princeton soon after the middle of March, to be followed by a trip to New York early in April. The regular tours will not be made until after Easter.

The Empire Dramatic Club, of Albany, N. Y., has elected J. P. Andres stage director and A. F. Brown business-manager. The first play to be produced this season will be the Southern melodrama, Virginia, which will be presented in Albany and in several of the neighboring towns, including Hudson, Kingston, Chatham, and Schoharie.

The Ultura Dramatic Club, of Albany, N. Y., has organized with W. W. Cole as stage director and George Gretser as business-manager. Rio Grande, the well-known border drama, will be presented at Centennial Hall on Dec. 6.

On Thursday, Dec. 14, the Byron Dramatic Society of Brooklyn will open its second season with an original two-act musical comedy, In Brocton Village, written by A. K. Allison, and to be presented at McCaddin Auditorium. The principal role of Madge Disney will be played by Emeline L. Kennedy, who has appeared successfully both with this club and also with the Marlowe Dramatic Society. The cast, which is unusually large, also includes the following members of the association: John Breit, John Keegan, A. K. Allison, Charles Prentiss, Rich Pagan, Eugene Colligan, Warren C. Yonge, H. R. Bennett, Adolph Dessow, John Mellor, F. V. Kennedy, M. Stein, William Sharst, Alfred Patrick, Nicholas Richards, James Richards, Henry Wheatcraft, C. F. Albert, Jr., Anna Slavin, Marcella Kennedy, Carolyn R. Allison, Marguerite Tighe, Hattie Lovett, Jeanette McMahon, Matilda Jeniky, Helen Murray, Sadie Turner, Cassie Arnold, Clara Chattaway, Angelina Arnold, Elvira Hoffman.

The Brooklyn City Dramatic Club presented Butternut's Bride, a comedy in three acts, at Penn-Fulton Hall, on Thursday, Nov. 9. Music was furnished by the club orchestra. Benjamin Butternut was played by John Carritt with noticeable skill. Among the other players were L. S. Benham, G. W. Palmer, L. A. Mellor, P. H. Lipperian, Emily Ludwik, Elisabeth Ehrich, and Nancy R. Johnson.

On Monday evening, Nov. 13, the Delta Dramatic Association of the Church of the Transfiguration presented at Penn-Fulton Hall one of the best comedies ever given by Brooklyn amateurs. The play is entitled John Brag, Deceased, and was produced under the direction of William J. Smith. The cast included William Greisch, William Thompson, F. Herbert Flinders, George Brigden, Elwood Hunt, Edward Hirsch, W. Jay Smith, G. Edgar Smith, Rosanna Jeffs, Alotta Huffer, Mildred Schantz, Josephine Schantz, and Ella Teasdale.

The Cantata Society of Brooklyn, which is composed of singers prominent in many of the local choirs, presented the sacred cantata, "Belshazzar," in concert form at the Cumberland Street Presbyterian Church on Monday, Nov. 20. The principal parts were sung by Edith Bonnell, Edith Cutting, Paula Bechtold, Ethyn Sweet, June Bonnell, and Hazel Bennett. The director, Mr. Ellery, was supported by H. Miller Munson, Donald Ferguson, Mellolie Getzlyn, Frank Kuly, Robert Martin, and others.

The Unique Dramatic Society of Brooklyn will produce a war drama called A Confederate Spy at Palm Garden in the near future. Louis Schick will be stage-manager, and the military features will be arranged by Edward H. Schellens. The cast will include Louis Schick, Frank Mendro, Robert Eberhard, F. H. Reinhard, Jr., E. H. Schellens, Thomas Smith, William Kottemann, Jr., Louis Hoerger, May Peterman, Julia Mendro, and Sophia Eberhard.

Facing the Music, a farce-comedy in three acts, was given at the Knickerbocker Field Club on Wednesday, Nov. 8, by the Thespian Comedy company of Brooklyn. Harry C. Edwards assumed the role of John Smith, the part originally played in this country by Henry E. Dixey. Other characters were interpreted by Deane Pratt, Alexander Arnold, John Franklin, James Pennoyer, Grace Green, Minnie Dorion, Helen Young, and Ethel Jackson, all of them veteran amateurs.

The Mummers, a well-known dramatic society of Brooklyn, on Nov. 22 and 23 will give two performances of Pinero's Sweet Lavender at the Carnegie Lyceum for the benefit of St. Rose's Settlement, of Manhattan. The cast will include James F. McVey, George D. Mulligan, William Fleming, Nicholas J. Healy, Frank S. Gannon, Jr., Edwin J. Talley, Martha Byrne, Bernette Tighe, Gertrude G. Waters, and Mrs. Kenney.

On Thursday evening, Nov. 9, the Unity Club of Brooklyn gave a vaudeville entertainment at the club house on Franklin Avenue. Some very clever acts were introduced by Simon Block, Herman Feinberg, Simon Levy, Charles Miller, Gus Hirsch, and others. The fun ended with a one-act farce entitled Just Us; or, The Terrible Judge.

Thanksgiving afternoon and evening will be celebrated by the St. Malachy Holy Name Society of East New York by its annual amateur theatrical performance. This year the play is to be The Man from Tangiers, a comedy in three acts.

The Milburn Dramatic Society, which has recently become prominent in the Bushwick section of Brooklyn, has decided to present Oak Farm, a three-act comedy, in December, instead of The Cricket on the Hearth.

The Nelson Amateurs of Winnipeg, Canada, will produce The Gondoliers in the near future. The Brandon Amateurs, also of Winnipeg, are to present Said Pasha.

ENGAGEMENTS.

Dolly Forde, by Converse and Peters, for The Gingerbread Man.

Edward J. Henshaw, for When London Sleeps.

E. J. Caldwell, re-engaged with Deserted at the Altar.

Albert Froom, with Pete Dailey in The Press Agent.

Walter Pratt Lewis, by Sidney R. Ellis, for The German Gypsy.

Clinton Newton, as business-manager for the Edsall-Winthrop Stock company.

THE LONDON STAGE.

The Voysey Inheritance Produced—A New Jacobs Comedy—Faust by Phillips—Gawain's Notes.

(Special Correspondence of The Mirror.)

LONDON, Nov. 11.

Again I have to report the scarcity of new plays in the metropolis this week. There was only one—namely, The Voysey Inheritance—written by Actor-Manager Granville Barker, who with Vedrenne Barker runs the Court Theatre's excellent repertoire company, a company mostly engaged in playing G. B. Shaw's d'œuvres. We are, however, expecting several new plays and other important productions next week. These will include Madeleine Lucette Ryley's new comedy, Mrs. Grundy, which Forbes Robertson is to produce at the Scala next Tuesday night; Paul Ruben's new musical play, Mr. Popple of Ippleton, due at the Apollo the same evening; quite a grand revival of Romeo and Juliet at the Kennington Theatre on Monday; two new sketches entitled respectively Oliver Twisted and X L C, or Too Ballet Awful for Words, at the annual matinee to be given on Monday at the London Pavilion by that blithe but benevolent music society which calls itself the "Water Rats."

The aforesaid new play, The Voysey Inheritance (the first work, methinks, of its actor-author), proved a vastly clever play—or rather a four-act "debate" containing a considerable amount of clever dialogue and much observant and analytical characterization. It was marred only by betraying too much of the Ibsen influence sandwiched with Shawisms which, as you know, is itself a kind of Ibsenism relieved by flashes of merriment, a kind of relief of which the great but always grim old Norwegian was never guilty. Whatever humor you may find in the Ibsen plays (such as The Wild Duck or The Master Builder, for example), is always unintentional.

It was the striving after the sayings and doings of the Ibseniah and Shawian kind that tended to bewilder the beholder of The Voysey Inheritance. Yet such was its innate merit that it held the interest of friends in front throughout the three hours and a half in which it emulated the Needless Alexandrine mentioned by the poet Pope and, "like a wounded snake dragged its slow length along." By this ye will gather that one may say the new play in question, as the old-time manager said of all plays before he opened them: "Ha! wants cutting!"

The somewhat scattered but (as I have said) interesting story showed how a certain confidential and much esteemed solicitor had contrived by strict attention to business to bring up a large family not only respectably, as the phrase is, but also to pay for the best education money could buy and to place them out in the world with chances of gaining fine positions in their respective professions.

In due course the solicitor died and all the family came swooping around to hear the will read and to see how much he or she had been bequeathed by their fond and anxious popper. It is to be noticed that by this time nearly all the large family of the swoopers had become wasters and loafers and had utterly neglected to avail themselves of the splendid opportunities which their fond father had given at so much cost. There was indeed only two of the family, a plodding son and a somewhat decent daughter, who seemed to have done any good for themselves. And then a strange thing happend (as the modern novelists are so fond of saying). For lo! the bequest-seekers anon discovered that the supposed rich parent, in order to educate his family and to keep up a fine position in order to benefit them, had stolen the wherewithal from sundry clients, rich and poor. These sums totaled up to a terrible amount, and all had been spent. Thus the wasters saw nothing but penury staring them in their respective visages.

Only the plodding son (described by the sensible sister as one of "God's dandies"—there's a Shawism for you) arises in honest indignation and resolves to devote his life to working to pay back the debt—at least as far as concerns the money which his father stole from his poorer clients. This bit of heroism on the part of the only honest male member of the family is followed by a sort of hint that this son will anon settle down in marriage with a promising sort of damsel, and thus (with something of an Ibsenized note of interrogation) ends a play which has many flashes of brilliancy, not to say flashlets of genius.

The Voysey Inheritance (like all plays at the Court) was artistically played throughout. Special praise is due to Thalberg Corbett as the honest son, A. E. George as the dishonest and soon deceased father, Florence Haydon as the mother, Eugene Mayeur, Geraldine Olliffe, Charles Fulton, Dennis Eadie, and Henriette Watson as other members of the Voysey family; O. B. Clarence as an irate client, and Mabel Hackney (Mrs. Lawrence Irving) as the young heroine.

I have just remembered that there was another new play this week. Like Mr. Midshipman Easy's wet nurse's baby, however, it was only a very little one. It was called The Temptation of Samuel Burge and was the work of Humorist W. W. Jacobs and Frederick Fenno. It was produced in front of Alfred Sutro's fine play, The Perfect Lover, at the Imperial, and showed how a recently converted burglar was put in charge of a jeweler's shop full of priceless gems. Readers of Jacobs will readily guess what humorous little points arise out of the poor fellow's struggles against temptation. Well, they did arise and right well did the above named fine comedian, A. E. George, avail himself of them. He was ably supported by S. B. Brereton, Eric Scott and Helen Leyton (Mrs. Yorke Stephens).

It has just been decided that the play to follow the highly successful musical mixture, The Catch of the Season, at the Vaudeville, shall be a musical comedy written by Captain Basil Hood and composed by Leslie Stuart. It is announced for March 27, 1906, with Edna May in the principal part, a kind of modern society Juliet. The librettical captain has just informed me that the present title is The Debutante.

Next Saturday Charles Frohman (who is associated with the Gattis at the Vaudeville) will "present" The Mountain Climber at the Comedy, where your droll citizen, William Collier, finishes his London season to-night. Citizen C will sail next Wednesday for America, home and beauty.

I regret to have to report that Ellen Terry and Mrs. Lewis Waller have both been ill this week and out of their respective bills of Alice Sit by the Fire and Zaza, at the King's Theatre, Hammersmith, and the Theatre Royal, Brighton, respectively.

George Alexander has just secured a new dramatization of Faust by poet Stephen Phillips, and Beerbohm Tree is now rehearsing the same young bard's Nero. This Tree-agedy, if I may call it so, will show that Nero was nice rather than nasty. In consequence of the new boom in Phillips tragedies that poet, who is usually mocked at by certain leading papers, has been much sought after and petted by certain of those hitherto jeering journals' representatives eager for interviews. So eager was one highly "lettery" journal to pet the poet that in their haste they put his portrait, intended for the interview, into a Novemberian climatic article and headed him "The Fog Fiend."

Manager Otho Stuart is rehearsing A Midsummer Night's Dream at the Adelphi, and B. Tree is preparing a few matinees of Twelfth Night and The Tempest at His Majesty's. After the above mentioned Nero, Tree will put on an adaptation by Comyns Carr of Dickens' last story, the unfinished "Mystery of Edwin Drood."

Major Barbara, the next new play by Bernard Shaw (whom *The Pelicon* lately nicknamed on account of his wretched attack on the late Sir Henry Irving "Cockshaw the Defective"), will be produced at the Court on the 28th. C. M. D. has informed sundry interviewers this week that he does not call this a Salvation Army piece, but a "Discussion." After all, what's in a name—or description? When you come to think of it, G. B. S. is probably well intentioned but certainly unwholesome. Mrs. Warren's Profession by any other name would smell as sweet!

All theatrical and variety London (especially the latter) is very much excited to-day over the London County Council's refusal last night to grant a license to that mammoth entertainment magnate Oswald Stoll to build a new big Empire at Finsbury Park. Indignation (as well as amazement) is rife at this astounding decision, fomented by an extremely bigoted local clergyman—for several reasons. In the first place Finsbury Park, a vast suburb, is without any such place of entertainment. Secondly, all the Moss and Stoll entertainment enterprises are run on wholesome lines as to shows and on temperance ditto as to bars. Thirdly, the London County Council's strange and cruel decision will prevent 1,000 men starting work on the proposed New Empire, and that at a time when the vast city is at its wit's end how to provide for the whole armies of unemployed. More will be heard of the L. C. C.'s amazing action in this connection.

GAWAIN.

ACTORS' CHURCH ALLIANCE NEWS.

National and Local Headquarters, Manhattan Theatre Building, Broadway, New York City.

A memorial meeting was held by the National Council, representing all the chapters of the Alliance, in honor of the late Henry Irving on Sunday afternoon, Nov. 19, at the Manhattan Theatre, kindly offered by the courtesy of Harrison Grey Fiske. The Rev. Thomas H. Sill, dean of the chaplains, presided and conducted an appropriate service, assisted by the Rev. Dr. Gray, of Fond du Lac, Wis.; the Rev. Canon Knowles, of St. Chrysostom's, and the Rev. F. J. Clay Moran, of the National Council.

An appropriate selection of Scripture, "Let us now praise great men," etc., from Ecclesiastes, was impressively read by Dr. Knowles and a selection of the Psalms was responsively rendered by the assembly and the Rev. F. J. Clay Moran. The vested choir of St. Chrysostom's Chapel assisted in the service, singing "Onward, Christian Soldiers," and other well known hymns. F. F. Mackay, first vice-president of the National Council of the Alliance, gave an interesting address upon the varying relations of the church with the stage from the beginning of each, showing how through the fault of each from time to time alienation and distrust had grown, and how in better times along the centuries a higher and a nobler feeling had come to exist. The speaker also pointed out with keen discrimination the difference in the public appeal of the theatre in the thralldom of commercialism and the stage, guided and sustained by intellect, consecrated purpose and every nobler motive in the realm of art. After recognizing with just and happy tribute to their fame the eminent actors who, both in England and America, had stood for the higher standard of the stage along the years preceding Irving's time, he dwelt in eloquent and admiring terms upon the professional career and the personal character of the distinguished actor to honor whose memory the memorial meeting had been called. It was a just, discriminating and truthful sketch of the rise, progress and sublime culmination of the marvelous work for the drama achieved by the great actor, and gave a profound satisfaction and enjoyment to all who were privileged to listen to the able and gifted representative of the American stage who appeared as eulogist. Mr. Mackay said in part:

He was as careful and considerate of his company as the father of a family. He would never separate husband and wife. Although he did not die a rich man, he did die rich in the estimation of those who knew him, and his artistic life will be an inspiration to future actors and managers. This peasant's son lies in the old Abbey with the kings and queens of England, the master minds of England's mighty men. In America we may not quite appreciate this honor, but in Great Britain it is the highest. His memory will remind others of his profession of the duty of study and endeavor to improve. It will call the attention of the best of our society to the support of the highest in the drama which he elevated. It further calls lasting attention to the fact that the stage is an educator. Sir Henry Irving did not live in vain.

Charles T. Catlin, President of the New York Chapter, followed in an expression of the sentiments of the New York Chapter in hearty approval of the tribute presented by Mr. Mackay, and read by request the memorial minute adopted by the National Council on Nov. 3. The attendance of many representatives of both the dramatic profession and the church attested the interest which was shown in this most interesting and fitting commemorative service.

The November reception of the Chapter will be held in the Parish House of the Church of the Holy Communion, Twentieth Street and Sixth Avenue, on Thursday, Nov. 23, from 3.30 to 5.30 P.M.

At the tea pouring of Nov. 15 Ida Reichman was hostess, assisted by Regina Weil. Among those present were Eva Merry, Mrs. C. C. Goodwin, Giles Shine, Edith W. Hubbard, Adelaide Cherie, S. Ludlow Neidlinger, Rose Winters, "Aunt Louisa" Eldridge, Jennie C. Wilder, Mrs. John Calmon, of Birmingham, Ala.; Granville F. Sturgis, Mamie Steen, Mrs. R. K. Smith, Mrs. Lettie Ford, Lol Mae Spamer, of the Baltimore Chapter; the Rev. F. J. Clay Moran, Mrs. Bessie T. Bennington, Mary Louise Woelber, Mrs. Franklin P. Pratt, Mrs. Hudson Liston, and Charles T. Catlin. An entertaining feature of the afternoon's programme was the reciting by "Aunt Louisa" Eldridge, the selections presented being "Old Glory" and "The Alphabet."

MUSIC NOTES.

Herr Conried has announced the engagement of three new artists for the grand opera—Lina Cavalieri, a soprano, who began her stage career as a singer in a cafe-chantant; Charles Rousseliere, from the Paris Opera House, and Carl Burrian, a noted German tenor.

Madame Tankow, vocalist and pianist, is reported to be making a successful recovery from her recent accident in Naples and expects to sail for New York in the near future.

The season of grand opera began auspiciously at the Metropolitan Opera House Monday evening. La Gioconda was given, with Nordica, Caruso, Scotti, and Plancon in the leading roles. The operas for the rest of the week are: Wednesday, The Queen of Sheba; Friday, Rigoletto; Saturday matinee, Haensel and Gretel; evening, Tannhauser. The new drop curtain and other improvements were much admired by a brilliant audience.

Madame Schumann-Heink is to arrive in New York to-day. She is suffering from bronchitis.

The Russian Symphony Orchestra gave the opening concert of its third season in Carnegie Hall Nov. 18. Modest Atschuler directing. Raoul Pugno played a piano concerto.

Madame Sembrich was heard in song recital in Carnegie Hall the afternoon of Nov. 14. An enthusiastic audience attended. Madame Sembrich was in fine voice. She sang three groups of songs, the first a number of old opera airs and songs, the second German Lieder and the third modern songs.

The Olive Mead Quartette gave a chamber music concert in Mendelssohn Hall Nov. 14.

The Dannreuther Quartette celebrated its twentieth anniversary with a concert in Carnegie Chamber Music Hall Nov. 15.

Sam Franko and his orchestra gave the first of a series of concerts of old music in Mendelssohn Hall Nov. 16. Lila Haskell was the soloist.

Herbert Witherspoon gave a song recital in Mendelssohn Hall Nov. 16. He sang a group of old songs, a group of French songs, a group of German songs and a number of modern songs. A song by a young German composer, entitled "Hella Nacht," attracted attention.

At a meeting of the Ohio Society in the Myrtle Room of the Waldorf-Astoria Nov. 13 Charles A. Beck sang "King Charles" and "Don Juan." Mr. Beck possesses a baritone voice of great volume and wide range. Several violin numbers were rendered by Evelyn Mellen with rare technical skill and sympathetic interpretation. Evelyn Holt and Mrs. Mulliner accompanied.

On Sunday afternoon, Nov. 19, Mr. Conried invited 250 directors and patrons of the Metropolitan Opera Company to attend a dress rehearsal of The Queen of Sheba. The affair was most informal. At the end of the first act an elaborate tea was served in the foyer, after which the performance proceeded to its close.

AT THE THEATRES

(Continued from page 3.)

dence of a sense of humor in his portrayal of the ill-bred horsey nephew, Richard Stivey. H. Crane as Samuel Smith filled the part intelligently and vigorously. Rose Beaudet was altogether a satisfactory Mrs. Smith and Lelia Repton did well as Araminta Brown. Ivan F. Simpson as Mr. Brown and William Sauter as Reginald Jones gave to those parts all they demanded.

Preceding David Garrick the one-act play, A Silent Woman, was given with the following cast: Marion Sanford, Mabel Dubois; Mr. Sanford, H. Crane; Arthur Merton, William Sauter.

The double bill was repeated Saturday afternoon.

THE MIDDLEMAN.

Henry Arthur Jones' four-act play, The Middleman, was Mr. Willard's second offering on Tuesday night. He first produced this play in New York in 1890 at Palmer's Theatre and at that time firmly established a reputation here that has not waned. His portrayal of the role of Cyrus Blenkarn has gained in strength each season. H. Barfoot played Joseph Chandler, the porcelain maker, with considerable skill. William Sauter was seen as Captain Julian Chandler, H. Cane as Batty Todd, Rose Beaudet as Mrs. Chandler, Mabel Dubois as Maude Chandler, Alice Lonnon as Mary Blenkarn, Gladys Granger as Nancy Blenkarn, Lelia Repton as Lady Umfraville, Frank Dyall as Sir Seaton Umfraville, Ernest Stalling as Pegg, Walter Edmunds as Mr. Vachell, Ivan F. Simpson as Epiphany Danks, E. Powell as Daneper, and George Bonn and J. W. Laurence in the small roles of the postman and Dutton.

THE PROFESSOR'S LOVE STORY.

Mr. Willard's bill for Wednesday night was J. M. Barrie's dramatization of his own novel, "The Professor's Love Story," which was first produced at the Star Theatre, New York, on Dec. 19, 1892, with Mr. Willard in the role of Professor Goldwillie. H. Cane, who played Dr. Cosens last week, had the same role in the original production. The other characters were cast this year as follows: Agnes Goldwillie, Leila Repton; Lucy White, Alice Lonnon; Effie Proctor, Rose Beaudet; Dr. Yellowlees, William Sauter; Sir George Gilding, M. P., Ivan F. Simpson; Lady Gilding, Mabel Dubois; the Dowager Lady Gilding, Nelly Angell; Henders, Ernest Stalling; Pete, Walter Edmunds; Dawson, J. W. Laurence.

THE FOOL'S REVENGE.

Drama in three acts, by Tom Taylor. Revived Nov. 16.

Galeotto Manfredi	Frank Dyall
Guido Malatesta	Ivan F. Simpson
Bertuccio	Mr. Willard
Serafino Dell'Aquila	William Sauter
Baldassare Torelli	Ernest Stallard
Gian Maria Ordelaffi	Walter Edmunds
Bernardo Ascoiti	H. Barfoot
Ascanio	Mr. Cane
Ginevra	Ruth Barry
Francesca Bentivoglio	Mabel Dubois
Fiordelisa	Alice Lonnon
Brigitta	Rose Beaudet

Mr. Willard added Taylor's dramatization of Hugo's "Le Roi S'Amuse" to his repertoire this season, and on Thursday night made his first appearance in New York in the role of Bertuccio. The play was first given in this city by Edwin Booth at Niblo's Garden on March 28, 1864. Since then it has been attempted a number of times by actors of more or less merit.

Mr. Willard's success in the part of the half-mad, revengeful jester was complete. The role is one that none but an actor of great powers may attempt with hope of satisfying. It demands intelligence, vitality, physical strength, imagination, experience—in fact, every attribute of talent of the highest order. All of these Mr. Willard possesses. He is fully capable of the quick transitions from simulated merriment to the most poignant agony, from the gentleness of his love for his daughter to the insane vindictiveness of his hate for Malatesta. In no other part that he plays does the resonant quality of his voice count for so much nor the purity of his reading add so much to the effect. The only fault that might be found with his work was a lack of stinging rapidity and of great sardonic humor. His replies to his tormenters were given too deliberately perhaps, when they should have been hurled without hesitation and without tempering. However, he has added, with The Fool's Revenge, not only something to his repertoire but something to the history of the stage.

It is unfortunate that Mr. Willard's supporting company is generally incapable of reaching the same heights, well selected as it is. Alice Lonnon as Fiordelisa, Bertuccio's daughter, has the youth and personal charm the part requires and at times showed ability to meet the demands of the lines. Her scene with Manfredi in the last act was well played, her voice particularly showing her intense fear. Frank Dyall as Manfredi was adequate, better in his passionate scenes than in the quieter moments. Ivan F. Simpson as Guido Malatesta played the role quietly and rather unsympathetically. William Sauter was a satisfactory Dell' Aquila, particularly good in the silent scene in the last act. Mabel Dubois as Francesca, Manfredi's jealous wife, has dignity and played with strength. Rose Beaudet as Brigitta, the servant, did as much as is possible with the small role. Ruth Barry was weak in the part of Ginevra, Malatesta's wife. Ernest Stallard as Torelli, Manfredi's familiar, is handicapped by a slight lisp that prevents his reading from being pleasing. Walter Edmunds as Ordelaffi and H. Barfoot as Ascoiti were but mediocre. H. Cane satisfactorily filled the small role of Ascanio.

The Fool's Revenge was repeated Friday night.

TOM PINCH.

Tom Pinch, a dramatization of some incidents in "Martin Chuzzlewit," was Mr. Willard's bill Saturday night. This role has always been a favorite with Mr. Willard and with his audiences, who enjoy the actor's portrayal of the gentle, loving apprentice. Ivan F. Simpson played old Martin Chuzzlewit and Frank Dyall young Martin. Alice Lonnon was seen as Mary Graham, Nelly Angell as Mrs. Lupin, Ernest Stallard as Mark Tapley, H. Cane as Mr. Pecksniff, Lelia Repton as Charity, Ruth Barry as Mercy, Mabel Dubois as Jane, William Sauter as John Westlock, Gladys Granger as Ruth, T. Fredericks as Murgatroyd and May Flowers as Lizzie Poynter.

This week Mr. Willard is at the Broadway Theatre, Brooklyn.

The College Widow is the current attraction at the Harlem Opera House.

Proctor's Fifth Avenue—Oliver Twist.

Dramatization in four acts by J. Comyns Carr. Produced Nov. 13.

Mr. Brownlow	William Norton
Dr. Sime	R. R. Neil
Mrs. Bedwin	Mabel Crawley
Harry Maylie	H. Dudley Hawley
Grimwig	Gerald Griffin
Mr. Bumble	Edmund Lyons
Mrs. Bumble	Mathilde Deshon
Betty	Edna West
The Artful Dodger	Charles Abbe
Charley Bates	J. Gunnis Davis
Tom Chitling	Arthur Shaw
Barney	Harold Hartsell
Bill Sikes	Hardee Kirkland
Nancy Sikes	Amelia Bingham
Oliver Twist	Agnes Scott
Fagin, the Jew	J. R. Dodson
Mrs. Maylie	Julia Blanc
Rose Maylie	Frances Starr
Monks	Robert Cummings
Giles	Arthur Hoyt
Warder	R. R. Neil
Jailer	Arthur Shaw
Servant	David Thompson

Charles Dickens is, perhaps, nearer the hearts of the English-speaking world than any writer of the age—more humanly near, that is, closer to its heart-throbs. Back in the inner sanctuary of memory's castle, along with the dear familiars of Alice in Wonderland and the fairy folk from Grimm, close friends of the sweet, believing childhood days, are the real, the living characters, that people his books. Little Nell, Dorrit, Pickwick, Nicholas Nickleby, David Copperfield, and Oliver Twist are old friends and comrades to the grammar school child of two continents.

It was a new version of Oliver Twist that F. F. Proctor offered to his audience on Monday evening at the Fifth Avenue Theatre. This dramatization was by J. Comyns Carr, and was produced in London with Beerbohm Tree as Fagin. The version is no better and no worse than others that have been presented. There are a few strong situations, loosely strung together. The construction is poor, the ending weak and an effective climax is lacking. The last act is flung together like a meal of pick-ups that must be cleared away. Fagin has been made the principal character, and as a part is well drawn. Despite the weak construction there is enough suggestion of possibilities in the material to make one, Oliver-like, cry for more. The very quality Dickens claims for his story and which is conceded to him unquestioningly is the quality most lacking in the play. "It involves the best and the worst in our common nature; much of its ugliest hues and something of its most beautiful; it is a contradiction, an anomaly, an apparent impossibility, but it is the truth." The play does not ring true. It fails to reproduce the spirit of Dickens, that appeal and sympathy for miserable, suffering mankind that he made to unpitying men. It was love for his kind that made Dickens great, and there must be a sympathetic comprehension of this quality in any adequate version of his novels.

The creditable work of a competent company, the excellent staging and appointments, gave value to an otherwise worthless play. The pictorial side of the production was admirable. The costumes were faithful reproductions of the characteristic Cruikshank sketches which have given the Americans their conception of English types. The stage settings and costuming were a constant delight to the eye. Only one adverse criticism can be offered, and that is a protest against the over-abundant and artificial use of the limelight, that was not only disillusioning but destroyed the effectiveness of certain situations by its artificiality.

Mr. Tree suggested that J. R. Dodson be engaged to play the leading role of Fagin, a choice that proved a very happy and successful one. Mr. Dodson, very like Shylock in make-up, gave an admirable and artistic rendering of the part. He was never out of the picture, imparting a subtle consistency to the role so easily caricatured. In his final scene, in the cell, he gave a strong, masterly performance that brought him hearty, merited applause. Amelia Bingham gave a capital rendering of Nancy, an unusual role for her. She showed considerable power and crude force and was at her best in the tense situations. In the forced comedy in Act III, shortly before she is killed by Bill Sikes, she was unnatural, but the artificial lines were a severe handicap. Hardee Kirkland was a striking figure as Bill Sikes and fitted well in make-up and interpretation with the general conception of the brutal character. His acting was strong and sincere. The Grimwig of Gerald Griffin was one of the most successful impersonations of the evening. His lines were good and he made the most of them. Agnes Scott was pleasing as Oliver, almost too pleasing at times to portray the miserable little waif from the workhouse. Never once is this Oliver allowed to cry for "More." Edmund Lyons as Mr. Bumble, the beadle, was capital. The Mr. Brownlow of William Norton was often indistinct, though otherwise satisfactory. On the stage the Artful Dodger—such a living character in the novel—was well played by Charles Abbe, but it was overshadowed by the excellent Charley Bates of J. Gunnis Davis. Arthur Shaw in the double roles of Tom Chitling and the Jailer did creditable work. Robert Cummings, who in the part of Monks presented a typical villain, white teeth, side snarls and the rest, received his reward of hisses from the gallery. H. Dudley Hawley as Harry Maylie made a good-looking young lover for Rose, a part taken very charmingly by Frances Starr. Mathilde Deshon rather overdid the small part of Mrs. Bumble, while Mabel Crawley was too stagey and unsympathetic in the role of the nurse, Mrs. Bedwin, a part requiring careful treatment. Edna West was well cast as Betty. R. R. Neil, Harold Hartsell, Julia Blanc, Arthur Hoyt, and David Thompson took small parts pleasingly.

Murray Hill—How Baxter Butted In.

Musical comedy in four acts, by Owen Davis. Produced Nov. 13.

Billy Baxter	Sidney Toler
Erastus Winch	Louis Feirce
Zenus Meek	George McCabe
Abner Meek	Robert W. Smiley
Ezra Quick	J. R. Nichols
Ed. Dale	Kingsley Benedict
Lute Halstead	Willard S. Louis
Eben Titmouse	H. A. Pearson
Biddy	Arthur Lipson
Ben Jitson	Arthur Cobb
Miranda Winch	May Maurice
Nell Dale	Della Clarke
Tabitha Tully	Louise Vallentine
Fanny Smalley	Ruth Baine
Rose Quigley	Maud Louis
Hope Sawtell	Jessie Elliott
Sue Jarvis	Vivian Marston
Laura Spruce	May Guyer
Rose Smith	Virginia Harms
Hattie Wilson	Frances Clark
Jack Mason	J. Joe Seley
Frank Judson	Kenneth Rose

How Baxter Butted In was the attraction at the Murray Hill last week, with Sidney Toler featured as Billy Baxter. The production was handsomely staged by Vance and Sullivan and an excellent company assisted in making a very successful presentation of this recent effort of Owen Davis. The role of Billy Baxter is one that affords Sidney Toler many opportunities for his well-known abilities, and he made the most of them, infusing briskness and pungency into scenes that would otherwise have been flat enough. As the New York drummer, flippant and loquacious, he certainly "butted in" to good advantage.

A hard-hearted stepfather, Erastus Winch, figures prominently in the story. Nell Dale, his stepdaughter, has dared to refuse the man he has chosen as her future husband. The rejected suitor accuses her of clandestine meetings with a stranger, whom he fancies is his successful rival. She dares not explain, for the supposed stranger is really her brother, who, having fled from his stepfather under a false charge of theft, at the risk of being arrested, comes back in order to see his sister and mother. He takes refuge in his sister's room, but his security there results in compromising Nell, for at the risk of her reputation she has to prevent the room from being searched and must remain silent in the face of suspicion and accusation. Her tyrannical stepfather, jumping to the conclusion that she is of loose character, as well as disobedient, drives her from his house. It is at this juncture that Billy Baxter "butts in," sizes up the situation and chivalrously proceeds to straighten things out, with such good results that the real thief is discovered, Nell's reputation cleared and a partner for life obtained as his reward.

Mr. Toler handles his part with a skillful touch, depicting admirably the self-possessed man of the world, who patronizingly dominates the rustic community chance has brought him into, and with good-humored jocularity bullies or jollies everybody he encounters. A good second was Della Clark, whose impersonation of Nell Dale was full of snap and vivacity. Her work discloses much that is promising. In a comedy role J. R. Nichols as Ezra Quick, the hired help, gave a lively and amusing sketch. The Ed Dale of Kingsley Benedict was adequate, and Lute Halstead, the constable, was quaintly drawn by Willard S. Louis. Louise Valentine as the sharp-tongued rustic, Tabitha Tully, showed much artistic skill, and George McCabe was equally noticeable as Zenas Meek. Robert W. Smiley did some excellent work as the conceited Abner Meek. His conception of the character was consistent and satisfactory. Another fine impersonation was Louis Feirce's portrayal of the sour-tempered Erastus Winch. He won much approval for his restrained and careful methods. An equally quiet and dignified result was obtained by May Maurice in her role of Miranda Winch.

Some pleasing spectacular effects were introduced in connection with the musical numbers, of which the most popular were the Illuminated swings and the jack-o'-lanterns. A clever burlesque on dramatic and vaudeville themes made a big hit in act four, entitled The Same Thing, in which Sidney Toler, Louise Vallentine, Willard S. Louis, and J. R. Nichols were chief fun-makers.

The music by the Excelsior Four was another enjoyable feature.

This week Robert Conners in Lieutenant Dick, U. S. A.

Grand—The Belle of the West.

Musical comedy in three acts, by Harry Smith. Music by Karl L. Hoschna. Produced Nov. 13.

Bob Randolph	Jack Randolph
Tarantula Jake	Joseph Greene
Sir Montmorenci Montague	George B. Jackson
August Wheer	Ernest Otto
Henry Schnitzel	Arthur Otto
Methuselem Jones	Jimmy Lee
Glad Hand Bill	J. K. Miller
Dakota Dan	Ernest D. Wood
Short-Card Charley	Wallace F. Berry
Ah Chew	Joseph W. Herbert, Jr.
Mirandy Jane	Harriette Keyes
Nora	Leona Ambrose
Cora	Ioma D'Autry
Dora	Tina Hunt
Flora	Hazel Wise
Aurora	Elsie Arts
Laura	Bessie Clifford
Virginia Lee	Florence Bindley

The Belle of the West, a musical comedy with melodramatic trimmings, was seen for the first time here last week. The Grand Opera House was filled at the opening performance and much enthusiasm was shown over the work of Florence Bindley, the clever little comedienne, who is starring in the piece. Miss Bindley's popularity is such that it would carry a worse play than her present vehicle, and with the able assistance of Arthur and Ernest Otto she managed to please her admirers greatly.

Miss Bindley appears as Virginia Lee, a girl from Washington, who has taken a position as school teacher in a wild Western town. Her pupils are all full-grown men, and of course they are all in love with her. All are rough characters, except Bob Randolph, a young New Yorker, of whom the others are jealous, as the schoolmistress favors his society. He is falsely and farcically accused of robbing a stage-coach, and the plot revolves around this incident until the real culprits are discovered. The story appears only occasionally, as there are nineteen musical numbers, leaving but little room for narrative. The piece is well suited to the tastes of the patrons of the popular-priced houses and for those who like plenty of rough comedy it is in every way pleasing. Miss Bindley managed to preserve her daintiness and quiet, effective methods in spite of her surroundings, but every one else seemed to be imbued with a fiendish desire to whoop things up as much as possible. The star was especially successful with "Holding Hands," "Where the Flag Is Waving," "My Little Lassoo" and "The Frog and the Owl," using in the last named song her famous diamond dress that is always sure to create a sensation. The comedy honors were carried off triumphantly by the Ottos, who are among the cleverest Dutch comedians on the boards. Their specialty in the last act took the audience by storm and they were recalled many times. Joseph Greene was effective as Tarantula Jake and Jack Randolph sang agreeably as Bob Randolph. Jimmy Lee made a hit with a horse-play dance in the last act. The other members of the cast were quite equal to the tasks imposed upon them. The scenery was good, and the production, which was staged by Edward W. Rose, did him much credit. This week's attraction is The Pearl and the Pumpkin.

Metropolis—The Parson's Wife.

Play with Songs in four acts, by Carroll Fleming. Produced Nov. 13.

Rev. Frank Merritt	Herbert K. Betts
Marvin Thorne	Richard Sherman
Roy Leighton	Henry Stingley
Hen Parrott	Robert Craig
Dolph Jinglen	Walfred Wilson
Bud Tolliver	John D. Murphy
Uncle January	Connie Thornton
Mr. Burroughs	Frank Stratton
Ned Forrester	H. W. Cameron
Larry	George Jaeger
Mollie Breese	Nan Howins
Mrs. Cora Ormsby	Florence Miller
Elvira Merritt	Emma Butler
Alice Leighton	Mabel McKinley

The Parson's Wife must be classified as melodrama because it contains all the fundamentals which constitute that form of amusement and because it certainly does not develop into anything of a higher order. Yet for so wild a thing as a melodrama it has become amazingly domesticated; so to speak, it is a melodrama born in captivity. There is not a trace of bloodshed, the scenery is not cajoled into doing wonderful tricks, one feels that the villain on the stage is a good deal nearer Sing Sing and solitary confinement than the bad man of the story. Audiences up on One Hundred and Forty-second street are habituated to taking their dramatic emotion "straight," and this piece is altogether too diluted to arouse much enthusiasm. It may be more refined than most of the productions seen at popular price theatres, but it is far more monotonous. The programme speaks of The Parson's Wife as "a play with songs," and Mabel McKinley, niece of our late President, saves the day—or more properly the night—with her enthusiastic and sympathetic singing. In fact these songs were the only feature of the entertainment that received any genuine applause.

In writing his play Carroll Fleming has naturally availed himself of a melodramatic license to be old-fashioned in preparing entrances and in employing frequent soliloquies and asides. Rev. Frank Merritt and Alice Leighton are idyllically in love with one another, but a New York broker hears her sing and himself undertakes to get an option on the property, applying the most unscrupulous of Wall street principles to the game of matrimony. He has a mortgage on the Leighton estate, and he manages to have Miss Leighton's brother falsely imprisoned in New York on a charge of embezzlement. Elvira Merritt, the parson's elder sister, is jealous of her brother's affection for Alice and unintentionally plays into the villain's hand by giving Alice a letter that was written for the benefit of a very different person. Alice goes to the metropolis to appear as a singer at one of the roof gardens under the management of the villain, and on one excuse or another practically the whole township follows her. There is one distinctly clever idea at the climax. The rascal is consoling himself for the loss of a wife by reflecting that he has obtained from her certain shares of mining stock at less than one-half their value. At this crucial moment it evolves that the gold has actually been discovered on a totally different property known by a similar name. And so wickedness reaps its own reward. The rural comedy element centres mainly about Hen Parrott, an amateur detective; Bud Tolliver, the regulation bashful man; the village postmaster, and a young person named Mollie Breeze, who purports to be from Kansas and who surely must have been born in the cyclone belt.

Mabel McKinley was a victim of the Windsor Hotel horror and she is still obliged to use crutches. One naturally wishes to speak indulgently of a cripple who has the courage to pursue a theatrical career, but even sympathy must not be permitted to distort the truth. She has not the faintest conception of what it means to impersonate, she is consciously overacting every moment she is on the stage, and her reading is exaggerated. On the other hand she sings very well and in the second scene of the third act she rendered an admirable selection of songs. Her voice is a mezzo of high calibre under the most delicate control. Her bad reading is probably attributable to that very consciousness of vocal emotion and technique. Emma Butler as the parson's sister came nearer presenting a human character than any one in the cast. Mollie Breeze was necessarily a burlesque, and Florence Miller, the "New York Stunner," had a role so stereotyped that it afforded her no real opportunity. Herbert K. Betts as the conventional parson and Walfred Wilson, the postmaster, both did thoroughly respectable work. Robert Craig, the amateur detective, and John D. Murphy as Bud Tolliver presented just such farcical types as they were supposed to represent. Henry Stingley was very amateurish and very unlike any gentleman ever bred on Virginian soil. Connie Thornton, Frank Stratton and H. W. Cameron had such very minor roles that the mere mention of their names is sufficient comment. But Richard Sherman merits considerable praise for the manner in which he acted that villainous broker; his make-up was appropriate and the impersonation was nothing less than dastardly.

Shubert-Park—The Genius and the Model.

Comedy in three acts by William C. De Mille and Cecil B. De Mille. Produced Nov. 13.

Otto Vogelsburger	Peter Lang
Victor Le Mercier	Robert Patten Gibbs
Brian McGonigal	Gordon Johnstone
Neil Graham	Edna Goodrich
Jack Spencer	Henry Woodruff
Percival Clutterbuck	Monroe Salisbury
Mrs. Van Dusen	Bessie Hunter Hight
Josephine Van Dusen	Louise Randolph
Cyril Farquhar	Cary Livingston
Cyrus Jenkins	Harry Cohill
Lilly Scott	Sally McNeil
Miss Trevor	Rose Hubbard
Mrs. Van Browne-Smythe	Pauline Whitson
Mrs. Fenno	Florence Cragg

Brooklyn playgoers were treated to the first production in New York of one of the jolliest comedies seen here in many a season. The audience that filled the pretty, renovated Park Theatre last Monday night was in a continuous ripple of laughter, as the bright lines of The Genius and the Model simply bubble over with clean, wholesome humor. Henry Woodruff and Edna Goodrich were heartily welcomed as the co-stars in the piece, and the audience called repeatedly for the authors, but they could not be found in the house although the audience remained seated until long after the final curtain.

The story of the play revolves around Jack Spencer, a wealthy young American in love with Josephine Van Dusen, a girl who worships art and artists. To win her he visits a studio occupied by an Irish sculptor, a German musician and a French painter to obtain lessons in art. He makes very little progress with the work and when he is almost discouraged Neil Graham, a pretty model employed by the artist, comes to the rescue with a scheme in which he is to sign all their work and they to receive the proceeds of the sale. Percival Clutterbuck, a connoisseur, is the first victim. He thinks he has discovered a new genius and advertises the rising young artist, recording him in the art journals as the "new impressionist." When he visits the studio to meet his discovery he finds him to be his old friend, Jack Spencer, and Josephine, who has also dropped in, is overjoyed when she is confronted by her old lover, Jack, who never showed any symptoms of an artistic temperament. She begs him to marry her, and they become engaged on the spot. With the indorsement of the Van Dusens there is a sudden demand for everything that Spencer touches with a brush.

But poor Jack has fallen a victim to the charms of Neil Graham, the beautiful model, and cares no longer for Josephine. He tries to break off the engagement by insisting that he is an impostor, but he fails to convince her because Clutterbuck, to save his reputation with the public, urges that Spencer is simply a great genius gone mad. Josephine is finally persuaded to release him when he tells her that she was his inspiration, and when an artist marries his inspiration he ceases to paint well. Clutterbuck tells Josephine that he has always loved her, and she walks off on his arm, while the final curtain falls with The Genius and the Model clasped in each others' arms.

Henry Woodruff as the Genius was splendid. He grasped the part, made it natural, and got a laugh out of every line. Edna Goodrich played the Model with sincerity and modesty. Her graceful form and beauty lent themselves nicely to the part. Louise Randolph was a dignified and convincing Josephine. Monroe Salisbury as Percival Clutterbuck was rather noisy at times, but his work as a whole was good. Peter Lang was entirely satisfactory as the German musician, Robert Patten Gibbs portrayed a French painter well and scored in the studio scene. Gordon Johnstone was very good as Brian McGonigal except when he forgot his brogue. Bessie Hunter Hight accomplished as much as possible with the stately Mrs. Van Dusen. Cary Livingston looked the part of the art student and carried the lines acceptably. Sally McNeil did good work as an hysterical school girl who dared to ask the genius for his autograph. Harry Cohill as Cyrus Jenkins, a business man, was effective. Rose Hubbard as a society girl and Florence Cragg as a Boston art critic were pleasing. The piece was well staged.

Star—When the World Sleeps.

Melodrama in four acts, by Langdon McCormick and Lawrence Marston. Produced Nov. 13.

Robert Carlysle	Edwin McKim
Luke Hardy	Arthur J. Pickens
Benedict Strong	Arthur V. Johnson
Dick Hardy	Richard Earle
Ernest Carlysle	James Vincent
Croonie	Charles Wirth
Uncle Zabi Tucker	Thomas Norton
Gid Snideman	Arnold Alexander
Doctor Calvin	J. J. Liberman
Peters	William Dempsey
Virginia Grey	Margaret Bower
Ellen Hardy	Louise Gilchreest
Triphenia Tucker	Georgia Munson
Margaret, a servant	Sarah Ward
Mrs. Jane Weatherby	Rose Hodgman

When the World Sleeps, a melodrama in four acts, written by Langdon McCormick and Lawrence Marston, had its New York premiere at the Star Theatre. The audience was very large and gave a cordial welcome to the play, which is a thrilling melodrama, picturesque and carefully staged. It presents the old story of intrigue, murder, pursuit of the criminal, a love interest, happiness and justice.

Robert Carlysle, a man of honor, and Ernest Carlysle, his unprincipled brother, meet at the home of an aunt, Mrs. Jane Weatherby, shortly after Ernest and Benedict Strong, a district attorney, have murdered Weatherby, the former's uncle, by throwing him on the wheel of the "old mill by the river." Their plot now is to have Robert Carlysle sign certain papers that will convey all property to Ernest. Robert detects the fraudulent trap and a fight ensues between the brothers. Robert believes he has murdered his brother. In reality the brother has been stabbed by Dick Hardy, who thereby avenges the betrayal of "the girl he loved." Virginia Grey, Robert's fiancée, walking in her sleep, stumbles upon Ernest's body, picks up the knife, wipes off the blood with her gown, but not awakened returns to bed. "Croonie," a half-witted boy, is a witness to the tragedy and is shrewd enough to take possession of the knife.

The Sheriff is about to carry Virginia to jail as the guilty one, when Robert makes a confession and is imprisoned. Strong, the villain, now harasses the prisoner and tries by threats to get control of the girl. With the help of Gid Snideman, a miller, who is hardened to crime, he confines her in the old mill. In the meantime the Sheriff hotly pursues the murderer, having discovered who he is through Croonie, the ever-present, alert, half-witted lad, in matching the broken blade to the knife which he has held. Unknowingly the Sheriff in the dark has shot his own son. Suddenly the mill is found in flames, and Robert, confined in the jail within sight, breaks out and daringly rescues his sweetheart, Virginia, from the burning building. He is caught and reimprisoned. The difficulty is solved by Virginia and the Sheriff's wife getting the jail keys and releasing the prisoner, who escapes in woman's attire. The real criminal, Dick Hardy, confesses to his father, who at once forgives him and resigns his commission as Sheriff. Within sight of the ruins by moonlight all ends satisfactorily "while the world sleeps."

The leading parts were well played by Edwin McKim, Arthur V. Johnson, Margaret Bower, and Richard Earle. Charles Wirth as "Croonie,"

the bald-witted boy, cleverly interprets a well-conceived role.

This week the Russell Brothers in The Great Jewel Mystery.

At Other Playhouses.

MANHATTAN BEACH.—A curtain-raiser was added to the production of The Man on the Box at the Madison Square Theatre last week, in the form of Charles J. Bell's comedietta, David Garrick. Mr. Dixey has been offering this delightful bit of real art for the past season at the vaudeville houses, but it has lost none of its charm and delighted a most enthusiastic audience. Marie Nordstrom proved capable in his support.

THALIA.—The attraction at the Thalia last week was Ninety and Nine. This week's bill is Lured from Home.

NEW YORK.—George M. Cohan in Little Johnny Jones began a three weeks' engagement at the New York Theatre on Nov. 13. The cast is the same as when the play was seen at the same house last August.

FOURTEENTH STREET.—Barney Gilmore in A Rocky Road to Dublin entertained large audiences at the Fourteenth Street Theatre last week. This week, Bickel, Watson and Wrothe in Tom, Dick and Harry is the attraction.

YORKVILLE.—The Charity Ball was the offering by the Yorkville Theatre Stock company last week, with Eugene Moore as John Van Buren and Anne Sutherland as Ann Cruger. This week Hoodman Blind is the bill.

THIRD AVENUE.—Tracked Around the World, in which George Mack is featured as the boy detective, was the bill at the Third Avenue Theatre last week. This week The Way of the Transgressor.

WEST END.—Al. Leech and the Three Rosebuds played to good audiences at the West End Theatre last week in Girls Will Be Girls. This week's bill is Checkers.

AMERICAN.—Al. H. Woods' company in Dangers of Working Girls was a successful attraction at the American Theatre last week, opening to a crowded house. This week's attraction, Queen of the Highbinders.

ACADEMY OF MUSIC.—The Wizard of Oz began its last week at the Academy of Music yesterday (Monday). This is promised to be The Wizard's final farewell to New York.

MAJESTIC.—Two hundred and ten junior officers of the American and British fleets attended the performance of Wonderland at the Majestic Theatre last Wednesday night. Songs written for the occasion were interpolated, and Lotta Faust sang "Sammy" from the Wizard of Oz, changing the refrain to "Bobby" for the benefit of Rear Admiral Robley D. Evans.

MANHATTAN.—Bertha Kalich in Monna Vanna has entered her second month at the Manhattan Theatre, where the success of the Maeterlinck play continues.

PROCTOR'S 125TH STREET.—Sheridan's School for Scandal was given an elaborate revival last week, with Jessie Bonstelle in the role of Lady Teazle, William J. Kelley as Charles Surface, Paul McAllister as Joseph Surface, George Howell as Sir Peter, Thomas McLarnie as Sir Oliver, Sol Aiken as Moses, Robert L. Hill as Crabtree, Beatrice Morgan as Maria, Kizzie Masters as Mrs. Candour, and Mary Bertrand as Lady Sneerwell. Charles M. Seay made his reappearance with the company after a long absence, playing Backbite, and was cordially welcomed. The play was well mounted and presented with great care. Vaudeville turns were given by Ferreros, Brandow and Wiley, Georgiana Clarke, and the picture machine. This week's attraction is Romeo and Juliet.

BERNHARDT'S ARRIVAL IN AMERICA.

Madame Sarah Bernhardt arrived on the French liner *La Touraine*, which reached the pier at about half-past three on Sunday afternoon, Nov. 19. There were present several hundred persons, largely from the French colony, waiting to catch a glimpse of the famous actress or to give her a more personal welcome.

After some trouble, some delay at the custom house over a valise, in which madame carried $35,000 worth of jewelry, the party proceeded to the Hotel Astor, where a Louis Quinze suite had been prepared for her reception. At half-past five of the same afternoon Madame Bernhardt and her entire company left on a special train for Chicago, where she made the first appearance of her sixth American tour on Monday, Nov. 20, at the Grand Opera House in La Sociere. The American public is already familiar with this drama, as produced in English by Mrs. Campbell.

During her brief stay at the Hotel Astor Madame Bernhardt, in spite of the protest of her new leading man, M. de Mar, that she must be overtired, permitted herself to be interviewed by the representatives of several papers, and even submitted to the ordeal of being photographed. She insisted that, though she had a peculiar affection for this country, her present trip would absolutely be her last American tour. She scoffed at the announcement recently made by a journal in this city that she would retire from the French stage after this season; on the contrary, she declared that two new plays were now being written for her, one of them by Rostand. Madame Bernhardt enthusiastically indorsed Conried's scheme for a national theatre and predicted a brilliant future for dramatic art in the United States.

When questioned about her tour, Bernhardt said she would give ten plays—La Sociere, Fedora, La Dame aux Camelias, La Femme de Claude, Angelo, by Victor Hugo; Phedre, Magda, La Tosca, Sapho, and Adrienne Lecouvreur. The last named of these dramas is her own composition and is quite different from that play of the same name in which she made her first American appearance, twenty-five years ago at Booth's Theatre. When one of the reporters insisted on her expressing a preference for some particular role she at first prevaricated, excusing herself on the ground that she did not wish to offend the rest of the authors by giving the preference to any individual; but finally she confessed that she most loved to act the part of Phedre in Racine's tragedy. Although the greatest success of Bernhardt's South American tour, according to her own account, was Hamlet, she will not again undertake to play Shakespeare before the American public. However, Angelo, the Victor Hugo drama included in her repertory, is founded on the same story as Measure for Measure, with the gloom somewhat relieved by the introduction of a comic character to be impersonated by M. de Mar. In addition to the regular dramas of her repertory, the tragedienne will present a little piece, a curtain raiser, written by a modern Greek. The piece is called Bohemos and the name of the author is Zamoikos.

Madame Bernhardt, though her features are beginning to show the inevitable traces of advancing years, still appears much more youthful than her actual age of sixty-one. Her vitality seems not one whit the less vigorous for all her years of hard labor, and she does not appear seriously tired by her 9,000-mile trip from Buenos Ayres, which is the longest "jump" in theatrical records. Madame Bernhardt will appear for one week in Chicago. She will then play one-night stands in Pittsburgh, Baltimore, Washington, Toronto and Montreal. In New York she will play for two weeks at the Lyric Theatre, beginning on Monday, Dec. 11. During the remainder of her thirty weeks' sojourn she will go South as far as the City of Mexico, and may even make a short visit to Cuba.

SHUBERTS GET THE BLUE MOON.

The Shuberts have acquired the American rights to The Blue Moon, now running at the Lyric Theatre, London. The book of this successful musical piece is by Harold Ellis and A. M. Thompson, the lyrics by Percy Greenbank and Paul Rubens, and the music by Rubens and Howard Talbot.

Ernest Lamson, Dave, Heir to the Hoorah, * *

NEW ZEALAND.

Nellie Stewart to Tour America—Ben Fuller's Marriage—Gossip.

(*Special Correspondence of The Mirror.*)

WELLINGTON, Oct. 4.

Some three months ago I mentioned in my notes that George Musgrove left for America, the chief object being to try and arrange an American tour for the talented Australian actress, Nellie Stewart. My surmise has turned out correct. Mr. Musgrove, returned by the *Sonoma* a few weeks ago, had in his pockets were contracts for a three years' tour of "Australia's Nellie." Paul Kester's drama, Sweet Nell of Old Drury, will be one of the trump cards in Miss Stewart's repertoire.

Nance O'Neil commences her New Zealand tour at the Wellington Opera House Oct. 5. During the ten nights six pieces will be staged, Magda, Trilby, Marie Antoinette, Ingomar, Queen Elizabeth, and The Fires of St. John.

Ben Fuller, manager of the firm of Fuller and Sons, the enterprising vaudeville providers, is to wed Lily Thompson, of Auckland, in November. The future Mrs. Ben Fuller was understudy for Lilian Tree in the recent production of the Hill-Birch comic opera, A Moorish Maid. Her father, H. Thompson, who is dead, was for many years leading baritone in St. Patrick's Cathedral.

The new Municipal Theatre at Ingercargill is rapidly nearly completion. The Council has accepted tenders for the installation of the electric light at a cost of £1,115.

Macmahon's Dramatic company recently played a very successful twelve nights' season at the Wellington Opera House, but the Christchurch season has not been too successful, owing to incessant bad weather.

Cleopatra, the snake charmer, and Bonita, the champion woman rifle shot, are at present touring the Fuller circuit with great success.

The Westminster Glee and Concert Party commence a tour of New Zealand at the Princess' Theatre, Dunedin, on Oct. 5.

The New Zealand tour of the celebrated violinist, Hugo Heermann, who is now in America, was not a great success from a financial standpoint, though it was an artistic treat of a high order.

The Taylor-Carrington Dramatic company play a season at Christchurch at Christmas.

John Sheridan's Comedy company is due to open a New Zealand tour at Invercargill Dec. 13. The tour as arranged is as follows: Invercargill, Dec. 13 to 18; Dunedin, Boxing Night and four weeks; Timaru, three nights; Ashburton, two nights; Christchurch, Jan. 27 to Feb. 8; Wellington, Feb. 10 to March 10; Gisborne, Napier, Masterton, Palmerston North, Wanganui, Hawera, Stratford, New Plymouth to follow, and Auckland at Easter. The company has had a splendid season at Sydney, The Earl and the Girl appearing to be the favorite piece of the repertoire, with King Dodo a close second. George Bu'ler will be in charge of the company.

I believe the American members of M. B. Curtis' Novelty company returned to San Francisco by the *Sonoma*. The novelty of the company was the shortness of its tour.

The Pollard Opera company, which was at one time looked on as a New Zealand organization, disbanded in Melbourne a few days ago.

Dunedin will be well catered for in the way of musical comedy at Christmas. George Stephenson's company will be at the Princess' Theatre and John F. Sheridan's combination at His Majesty's Theatre.

I have been creditably informed that Nellie Stewart will be supported by several Australian artists during her American tour.

The Fuller Proprietary now own the freehold of five theatres in New Zealand.

I believe neither Maud Amber nor Winfield Blake will tour New Zealand with the Sheridan company. It will be remembered that both artists came to Australia with the American Travesty Stars.

It is almost certain that the New Zealand-born actor, Harry Hill, will accompany Nellie Stewart on her American tour. His Lord Jeffreys in Sweet Nell is a great performance. In fact, all his work is excellent, and he ought quickly to "make good" in your country.

The New Zealand tour of Professor Andrews and his magic kettle will not, I am afraid, increase the professor's banking account to any great extent.

During the first two weeks of the Auckland season of West's Pictures and the Brescians over 23,000 people paid for admission.

William Anderson is negotiating for a lease of the Wellington Theatre Royal at Christmas.

The Strand Farcical Comedy company, a combination which is touring the Commonwealth under the management of Gunn and Meynell, commence a tour of New Zealand at Dunedin on Nov. 9. The principals are Florence Lloyd and J. J. Dallas, and the *piece de resistance* the London success, The J. P.

Gunn and Meynell have secured the Australian rights of The Fatal Wedding.

There are a few "snide" shows at present touring the "smalls" with indifferent success.

Hugo Heermann, the great violinist, who is now touring America, declares that out of some 130 reputed "Strads" he has inspected in Australasia, the instrument owned by the Brescians is the only genuine one in these parts.

The Knight-Jeffries Dramatic company is due for a New Zealand tour about the end of the month, at the finish of which the company disbands.

The proprietors of the Theatre Royal, Christchurch, have agreed to erect a new theatre on the opposite side of the street at a cost of about £20,000. It is to be finished by Exhibition time and will be one of the finest in the colony.

Nance O'Neil's Wellington season was not the financial success anticipated by the management, though all the plays presented were staged in first-class style. The Christchurch season of seven nights is proving a success. Only three cities are to be played in New Zealand, the company jumping from Christchurch to Auckland, the American members catching the *Sonoma* on Nov. 17.

P. R. Dix recommenced operations at the Theatre Royal, Wellington, on Oct. 11, with a vaudeville show, but the enterprise was doomed and only ran for "one consecutive" night.

Montgomery's Entertainers and the Black Family of musicians are exploiting the King country at present.

Florence Young is a passenger on the *Sonoma*, due next week from San Francisco, and will join one of J. C. Williamson's companies.

The Brough-Fleming Comedy company inaugurated a New Zealand tour at the local Opera House on Thursday evening last with Beauty and the Barge. The "S. R. O." cards have been hung up every evening at half past seven, and judging from the booking for the remainder of the season the financial result will exceed the most sanguine anticipations of the management. The Walls of Jericho goes up for public approval to-morrow evening.

We are promised a visit shortly of Bostock and Wombell's Circus and Menagerie. The combination arrived at Fremantle (Western Australia) from South Africa at the beginning of the month, and is "making good" in that part of the Commonwealth.

The business done at the Fuller theatres during the past month has been of "boom" order.

Hill and Birch, the composer and librettist of The Moorish Maid, intend to compete for the substantial prize which the New Zealand International Exhibition authorities are offering for the best cantata next year.

The Macmahon Dramatic company has been doing good business in the South Island.

John Fuller and Sons have acquired the remainder of the lease (seven years to run) of the Theatre Royal, Wellington, for £2,000. Their intention is to occupy it at the end of this month, reserving His Majesty's (probably to be renamed Athenæum) for letting purposes. Messrs. Fuller now own four New Zealand theatres and lease two, besides the Provincial Hotel, Dunedin.

Fred H. Graham finishes a thirty weeks' engagement with the Fullers on Friday evening and sails the next day for Sydney under engagement to Harry Rickards. Mr. Graham says his engagement with the Fullers has been one of the most enjoyable he has experienced since he joined the profession, and has no hesitation in stating that vaudeville, while working under managers with the money, is preferably muchly to the ordinary musical comedy or comic opera performances. He expects to tour America at the beginning of 1907, being booked right up for the next seventeen months.

Wirth's Circus and Menagerie is due for a tour of New Zealand early next year.

Ben Fuller leaves for Sydney and Melbourne about Nov. 14 to engage performers for the Christmas season.

Evidently J. C. Williamson intends giving Tapu, the comic opera written by Arthur H. Adams and composed by Alfred Hill, a chance with a wider public than that afforded by its recent production in New Zealand and Australia. Mr. Taranaki Ua, of Hawke's Bay, has received a letter from Mr. Williamson seeking to make arrangements for the engagement of twelve Maoris to join a company he contemplates sending on a twelve months' tour of Europe with that opera. The men are required to do the haka dances introduced into the opera. This will be the first comic opera to go from any colony to London, and this colony should be proud that Mr. Williamson thinks sufficiently highly of the opera to send it so far and to such critical audiences.

ANDREW SMART.

AN IMPORTANT TITLE DECISION.

Gus Hill has won a decision from the United States Circuit Court at Chicago in his case against Charles J. Tyler, in which Mr. Hill claimed that the defendant had infringed upon his right to the title of Happy Hooligan. The court ordered a perpetual injunction against the defendant, restraining him from making use of the name of Hooligan in connection with any play and from presenting the character of Happy Hooligan on the stage. It would appear from the text of the decision that the use of any character in a play that had been featured in any other play and to the use of which any person had established a right might be considered an infringement of copyright. The full text of the decision follows:

The Court finds from the evidence introduced that the complainant in this cause is by profession a theatrical manager, and is the owner and proprietor of a musical composition known as Happy Hooligan.

That complainant is the sole owner of a copyright of said play.

That complainant has expended large sums of money in advertising and making known to the theatregoing public throughout the United States and Canada his said play under his trade mark, to wit: Happy Hooligan.

That the complainant is the only person known to the theatrical profession as being identified with the play known as Happy Hooligan.

That the said complainant has been playing said play, Happy Hooligan, at various theatres, opera houses and halls in almost every city in the United States for a period of over five years.

That he has expended in making known to the theatregoing public his said play of Happy Hooligan upward of the sum of $50,000.

That said complainant has used the cartoon made famous by Fred Burr Opper, the cartoonist for the New York "Journal," and that said Fred Burr Opper sold for the consideration of $500 to the complainant the exclusive right to use for theatrical purposes the said cartoon portrayed by him in the New York "Journal," and the character of a "tramp" with a peculiar rotund face and having his ears protrude from his head abnormally, and a peculiar shape and style of dress with a small tin can on his head.

That said cartoon was used by the complainant as a trade mark on his lithographs.

That the complainant used the name or title of Happy Hooligan printed in large type or red colored ink upon a yellow background at the top of said lithographs.

That owing to the complainant's peculiar character of advertising and his large expenditure of money, the title and character of Happy Hooligan has become well known to the theatregoing public in all large cities throughout the United States, and is a great source of revenue and profit to said complainant.

That defendant, Charles J. Tyler, has attempted and is now attempting to obtain the benefits and advantages of the advertising heretofore made well known and valuable by the complainant, by putting upon the road a show known as Hooligan's Troubles, using practically, if not identically, the same character as heretofore used and now in use by complainant.

That said defendant is doing so without any right or authority from the complainant whatsoever, but for the sole purpose of obtaining for himself the benefits and advantages of the title that complainant has made famous.

That defendant's play known as Hooligan's Troubles is of such little merit, and the similarity of name and character of advertising is such that the theatregoing public are led into believing that they are seeing or are about to see the complainant's play.

That the allegations of the bill are true in substance and fact.

It is therefore ordered that the defendant, his agents, attorneys, servants and employes be and each of them are perpetually enjoined from advertising, producing or performing his said play under the name or title of Hooligan's Troubles, and are further perpetually enjoined and restrained from advertising, announcing and using the name of Hooligan in connection with said play or any other play or plays, and are perpetually enjoined from using any lithographs or other printed matter for theatrical purposes with the name Hooligan appearing thereon.

And are further enjoined and restrained from using the character of a tramp with a peculiar rotund face, having his ears protrude from his head abnormally and a peculiar shape and style of dress, and on his head a small tin can, or from the use of any similar character as that used by the complainant as his trade mark, and from giving theatrical performances of any play upon the stage of any theatre, opera house or hall in the United States, wherein the name of Hooligan is used in connection with the title of any such play, and that the costs of these proceedings be taxed against the defendant, and in failure of payment thereof execution be issued therefor.

THE McCONNELL BENEFIT.

Both artistically and financially the benefit for the widow of the late manager, Will A. McConnell, on Friday afternoon, Nov. 17, at Lew Fields' Theatre, which was loaned for the occasion by Mr. Fields and Oscar Hammerstein, proved a success. The house was crowded by professional people. The proceeds amounted to fully $2,500.

From the time the curtain rose at half-past one until the close of the entertainment, shortly before six o'clock, the performance progressed without hitch or interruption; and, what is far more extraordinary, not a single volunteer failed to appear. The performance opened with an overture by the regular orchestra of the theatre, after which the Doherty Sisters, of the Lew Fields company, gave a clever exhibition of dancing. George Caine and Victor Morley gave a selection from The Earl and the Girl with a spirit which moved the audience to that pitch of enthusiasm which endured for the entire afternoon. Then Victor Herbert took the leader's chair and under his direction the orchestra rendered the entr'acte from Nordland and the Oriental dance from Wonderland. Aimee Angeles gave several imitations of her professional brothers and sisters, and George M. Cohan sang one of his own songs. The two dramatic numbers were the noted third act from The Walls of Jericho, presented by James K. Hackett, Mary Mannering and their company, and the third act of Zira, with Margaret Anglin and her regular support. The fact that they were appearing before an audience composed almost wholly of professional people stimulated every actor to do his utmost. De Wolf Hopper and William Danforth sang a selection from Happyland; Tom Lewis and Sam J. Ryan, of the Little Johnny Jones company, presented a one-act sketch called The Two Actors; Lew Fields and his entire company gave their burlesque of The Music Master, and the performance concluded with the Burr McIntosh moving pictures of Alice Roosevelt's trip to Japan. Raymond Hitchcock supplied one of the most amusing features of the afternoon by recounting some of his early experiences on the stage.

Mrs. E. L. Fernandez was chairman of the Programme Committee, which also included Amelia Bingham, May Buckley, Edith Blair, Lottie Abeles, Jeanette Lowrie, Minnie Radcliffe, Gertrude Delmore, Catherine Hutchinson, Billee Norton, Roma Snyder, Flora Prince, and Stella Beardsley. Daniel Frohman was treasurer and chairman of the Committee on Arrangements. Bruce Edwards, Wells Hawkes, Reinold Wolf, and William Raymond Sill were also largely instrumental in making the affair such an unqualified success. Mrs. McConnell published an open letter of thanks in the press to members of the profession and others who had assisted in making the event a success.

TO FREE THE THEATRE.

Milwaukee and Chattanooga in Line—The Middle West Nearly Captured—Comment.

Milwaukee and Chattanooga were added to the list of cities where Independent attractions may be seen. In Milwaukee the Academy, recently the home of the Tannhauser Stock company, has been acquired by the Shuberts, who secured a five-year lease from Edwin Tannhauser. Mr. Tannhauser will remain as resident manager. The theatre will be considerably improved for the new lessees. The old seats will be replaced with new ones, the stage rebuilt and the auditorium further remodeled. It will open under the new direction the latter part of January.

The new house being built on Eleventh Street, Chattanooga, has been leased by the Shuberts for a term of ten years. This will be the first Shubert house in the Central South. Work on the building has advanced rapidly, and it is expected that the theatre will be ready to open early in the Spring.

It is probable that the Independents will secure bookings in all of the theatres controlled by one of the strongest circuits in the Middle West. If the plans are carried out the Independents will have openings in Marshalltown, Rock Island, Fort Madison, Burlington, Ia., Oskaloosa, Davenport, Galesburg, Monmouth, Muscatine, Rockford, Iowa City, Ottumwa, Creston, Sedalia, Keokuk, Ottawa, Aurora, Ill., Canton, Moline, Quincy, Peoria, Joliet, Boone, and Elgin. There is also a rumor that a merger of several circuits will be effected which will open cities in Nebraska, Kansas, Missouri, and Arkansas.

The new Independent Theatre in Louisville, Ky., which will be built very much after the style of the Lyric in New York, will be made a week-stand house.

A reader of the Chicago *Tribune*, asking that a list of the bookings of the Chicago theatres be published for the benefit of suburban residents, has the following explanation given him by the *Tribune*:

"The space would be given willingly to the publication of such a list, but unfortunately the needed facts are unobtainable. Thanks to the despotic rule of the Syndicate and the youth of the anti-Syndicate, there is scarcely a theatre manager in Chicago or anywhere else in this country who knows more than two or three weeks in advance what his bookings are. Attractions are shifted at a few days' and sometimes at a few hours' notice, and the manager, who plays the role of janitor in his theatre, is as much at a loss as to what will be sent him by the New York dictators as is the playgoer as to what will be offered. The day when a manager visited New York in the late Summer and booked his house for the entire season is past. Indolence was his betrayer; graft of the Trust is his oppressor."

The St. Louis *Mirror* complains that very few good plays get to that city until they are worn out by much traveling. The *Mirror* says:

"When do we get to see a new play in St. Louis other than those at the Garrick? The Theatrical Trust is starving us, and Colonel Short can't help it, for he has to take the bookings that are given him. We get a peep at nothing both new and good in the theatrical line in this city. Funny that good, new, big shows that get to Chicago within three months or less of their original production can't get down here in less than a year or a year and a half. There may be other sizable cities that suffer as much as St. Louis from the existence of the Theatrical Trust, but we have never heard of them."

The Oakland (Cal.) *Enquirer* says that "playgoers will be gratified at the announcement that the Shuberts propose to establish a line of Independent theatres on this coast, playing the leading artists who are interested in this new combination."

IN BROOKLYN THEATRES.

The old Montauk Theatre, under its new name of the Imperial, will reopen its doors Saturday evening, Nov. 25. William T. Grover will manage it. He has organized a stock company of which Edwin Arden, Catherine Countiss, Julie Herne, Marshall Farnum, Walter D. Greene, Walter Seymour, and Louise Rial are members, and will present as the first attraction Lord and Lady Algy. Vaudeville is to be given as a side feature and will include many well known acts. The prices will be popular and matinees will be given on Tuesdays, Wednesdays and Saturdays.

E. S. Willard appears at Teller's Broadway Theatre this week. The engagement opened Monday evening with David Garrick. Tuesday evening and Wednesday matinee, The Brighter Side. Wednesday evening, The Middleman. Thursday evening, The Fool's Revenge. Friday evening and Saturday matinee, The Professor's Love Story, and Saturday night, Tom Pinch.

Mrs. Leffingwell's Boots is the attraction at the New Montauk.

At the Shuberts' Park a strong company, including William Morris and Harry Conor, present Mrs. Temple's Telegram.

The Belle of the West, a musical comedy, with Florence Bindley as the star, is seen at the Majestic.

Another musical attraction, Me, Him and I, with James Sullivan, Arthur Whitelaw and Billy Watson as the principal comedians, is the offering at the Grand.

Thomas E. Shea, having finished a successful engagement at the Grand last week, is repeating it at the Folly.

The Spooner Stock company present Dorothy Vernon of Haddon Hall. The Bijou patrons have a chance this week to see Edna May Spooner in one of the best roles that she has ever appeared in. Augustus Phillips is seen to advantage in the part of the lover, and Harold Kennedy has the comedy role. Edwin H. Curtis has a strong character part, and the rest of the company have parts befitting their individual talents.

More Than Queen is the play at Payton's Lee Avenue Theatre. Corse Payton has given this production a most elaborate setting. Etta Reed Payton as Josephine has never done anything better. Leon Hall is seen as Napoleon. An extra force of people are employed, and every member of the company is seen to advantage.

Al. Reeves and his merry company of singers, dancers and musicians are seen again at the Star. This is one of the record breaking attractions here, and it is starting in well.

The Merry Maidens, with The Maid and the Mule and a good olio, entertain at the Unique.

The Nassau has the Imperial Burlesquers, one of the merriest troupes that visit this borough, and the new features introduced this trip are sure to increase their popularity.

The Cherry Blossom company appear at the Alcazar. Two burlesques and an attractive olio are the features.

VINCENT KIRK.

STAGE HANDS BOTHER IN DETROIT.

The engagement of David Belasco's Sweet Kitty Bellairs, which was to have played at the Lafayette Theatre, Detroit, this week, has been canceled owing to trouble with the local stage hands' union and the managers in Detroit's theatre. Mr. Belasco decided that if he could not use his own men he would cancel his engagement at the Lafayette, which is under control of the Shuberts. Unless Mr. Belasco is permitted to use his own men on the stage in Detroit, he says, none of his attractions will be seen in that city this season.

PLANS FOR THE PALMER BENEFIT.

The benefit for the widow and children of the late A. M. Palmer will be given at the Broadway Theatre on Tuesday, Dec. 8. The bill will include four new one-act plays and other novelties. Those who have already agreed to appear are Misses Viola Allen, Virginia Harned, Fay Davis, Olga Nethersole, Edna May, Lina Abarbanell, the Veronique company, with Miss Ruth Vincent, Messrs. William Faversham, De Wolf Hopper and William Collier. One of the new plays to be given is entitled The Ninth Waltz, by R. C. Carton.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Mr. and Mrs. Gene Hughes, Matthews and Harris, Fiske and Mcdonough, Laura Comstock and the Orpheus Trio, the Sully Family, Lily Seville, John Birch, Raimund and Good, Texarkana and Walby, Mademoiselle De Laska, Edna Luby, Hesse Brothers, and as an extra feature a new sketch called The Property Man.

Keith's Union Square.

Six Musical Cuttys, Eight Allisons, Ward and Curran, the Zancigs, Augusta Glose, Hoey and Lee, Brothers Durant, Harper, Desmond and Bailey, the Chamberlins, Leo Carrillo, Naomi Ethardo, and Reeves and Quinn.

Proctor's Twenty-third Street.

Williams and Walker, Clayton White and Marie Stuart, Empire City Quartette, Chris Bruno and Mabel Russell, Mason-Keeler company, Rossow Midgets, John and Harry Dillon, Charlie Rossow, and Charles Serra.

Hammerstein's Victoria.

Mademoiselle Loubet in a new sensation called Diving the Loop, Bessie Clayton, Paul Sandor's dogs (American debut), Tom Nawn and company, Fred Niblo, Artie Hall, Kloes Sisters, Greene and Werner, Three Roses, and Four Austins.

Colonial.

Joseph Hart and Carrie De Mar, Frank Lincoln, Frank D. Bryan and his American Girls, Aida Overton Walker and company, Snyder and Buckley, the Mysterious Howards, Gillette's dogs.

Proctor's Fifty-eighth Street.

James T. Powers and company, Josephine Cohan and company, Fred Niblo, Felix, Barry and Barry, Kitty Traney, Four Musical Avolos, Daniel J. Harrington, Hayman and Franklin, and Brandow and Wiley.

Alhambra.

Arthur Dunn and Marie Glazier, George W. Monroe, Abdul Kader and his three wives, Harry Tate's Motoring, Lewis McCord and company, Stuart Barnes, Zeno, Jordan and Zeno, Bailey and Austin, and Zingari Trio.

Hurtig and Seamon's.

Williams and Walker Glee Club, Barrows-Lancaster company, Three Crane Brothers, Eddie Girard and Jessie Gardner, Sisters Herzog-Camaras, Three Weston Sisters, Caron and Farnum, and Rennier and Gaudier.

Hippodrome.

A Yankee Circus on Mars and A Romance of a Hindoo Princess. Ollo: Kaufmann Troupe, Claire Bellot and her lions, Miss Marquis and her ponies, the Cottrells, the Four Milans, Marcelline, and others.

LAST WEEK'S BILLS.

PASTOR'S.—Elmer Tenley was the headliner and his monologue seemed to find favor with his hearers. A decided novelty was shown by Major H. Johnson, who presented something entirely new in the line of canine circuses. He has a collection of the worst and most dilapidated looking mongrels that could be gathered together. Not one of the poor pups can do any tricks, but the "trainer" puts them through a series of burlesque stunts that provoke hearty laughter. A man made up as a dog helps in the fun making to a considerable extent. Johnson formerly belonged to the firm of Johnson, Davenport and Lorella. The Four Junos, composed of the Misses Arcaro, Fitzhugh, Burbank and Fitzhugh, were a special attraction. They are all very large women of the Juno type and have been extremely reckless in the spending of money for costumes. So much gorgeousness has not been seen at Pastor's in many a day, and the regular patrons stared in open-eyed wonder as they saw the array of silks and millinery. The Junos went through a nice, polite, refined singing act, and their efforts were watched with much interest. They were rather timid, but will improve with experience. A big hit was scored by Le Roy and Woodford, who are prime favorites at this theatre. Mr. Le Roy is a bright comedian and his assistant is also clever. In the song "We Know Them All" they did some excellent travesty work. Amy Lesser and Beatrice Bertrand were seen in a new specialty, called The Eggleson Sisters, that purported to be a satire on life behind the scenes. It was fairly amusing, but the "tough" dialect assumed by the young women is entirely unsuited to them. Miss Lesser did a few imitations that were well received. Earle and Bartlett kept the audience amused with very little effort in an Irish conversational act. Clark and Williams in a lively singing and dancing skit won approval. Miss Clark made a quick change from a wench to a society girl and Mr. Williams proved an expert at the piano. The bill also included La Centre and La Rue, instrumentalists; De Veau Twin Sisters, dancers; W. H. Whittle, ventriloquist; Patchen and Clifton, comedians; Tally-Ho Duo, singers; McKeever and Sandry, and the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—Bessie Clayton headed the bill and during the six or seven minutes that her turn lasted gave her admirers a treat in the terpsichorean line. She opened with a little song and then did two of her best dances, in which the wonderful flexibility of her ankles was thoroughly demonstrated. Frank D. Bryan's new act, in which he is assisted by twelve lively girls, proved a big winner. It is calculated to awaken the most indifferent American in any audience, and if he has a drop of patriotic blood in his veins he will feel like getting upon his seat and shouting. The act is cunningly arranged, so that the Stars and Stripes come out triumphantly at the finish, bringing encores enough to satisfy even the most ambitious star. When the enthusiasm shows signs of dying out Mr. Bryan stirs it into activity once more by singing a verse about "Old Ironsides" that starts the audience cheering lustily. The idea of dressing the girls to represent the flags of various nations has been used at Sunday school entertainments for many years, but Mr. Bryan deserves great credit for bringing it out in its present form. The turn taken as a whole is one of the best seen in many seasons. Emmett Corrigan and his able company stirred the emotions of the spectators with his cleverly written and splendidly acted sketch, The Card Party. A hit of the most emphatic sort was scored by the three Klos Sisters, Roman ring experts, who really deserve that much-abused title "great." There is not an act to compare with it on the stage today. The finishing trick, in which a girl hangs by one foot from a ring, while her sisters go through gyrations, using her arms as horizontal bars, is the most remarkable thing of its kind ever done in this country. Mayme Remington and her Buster Brownies brought down the house with their very clever work. Mr. and Mrs. Jimmie Barry scored, as they always do, in their bright comedy skit, and Hickey and Nelson, Waterbury Brothers, and Tenny and Ollie Young and Brother completed what was a genuine "all star" bill.

HAMMERSTEIN'S VICTORIA.—James Thornton was in unusually fine form last week and delighted his many admirers by introducing a lot of new material in his monologue. His subject was a sort of travesty on the announcements of the orators who use the megaphones on the "rubberneck" automobiles that take visitors to the various points of interest in the city, and he made a number of happy hits. Some of his talk was old, but it was delivered with so much unction that it sounded well. Williams and Walker and their company finished their three weeks' engagement successfully. Bert Williams sang a new song called "That's What I Got for Hangin' Round," but "Nobody" is still his best offering. Tom Hearn, billed as "The Laziest Juggler on Earth," scored the laughing hit of the bill with an act that embraces very little juggling and a great deal of very funny pantomime. Mr. Hearn has a way of doing things all his own and his way is exceedingly funny. The audience was kept in constant good humor throughout his specialty and at times the hilarity was unrestrained. He makes his appearance in bed and begins with a burlesque on physical culture that is very quaint and side-splitting. This is followed by many comedy tricks that must be seen to be appreciated. The Three Joscarrys made their farewell appearance here and scored, as they always do, with their fine acrobatic comedy stunts. John Hyams and Leila McIntyre in Two Hundred Wives made a big hit, Miss McIntyre's impersonations of children being especially well received. The dancing of Carmencita and her assistant, who are about to go back to Europe, was thoroughly appreciated. Foster and Foster in their clever comedy and singing act, Macart's wonderful dogs, Toledo and Price, and the pictures were also pleasing.

KEITH'S UNION SQUARE.—The Navajo Girls headed the bill and presented their pleasing musical act with great success. Harry Booker and James F. Corbley made a big laughing hit in their funny skit, The Walking Delegate, in which the methods of conducting labor unions are cleverly satirized. Mr. Booker pays great attention to his make-up and one would think he had just stepped on the stage after a hard day's work on a new building. Every detail of his costume is perfect. Mr. Corbley as the delegate is also in the picture, and the sketch taken as a whole is most natural and effective. Blockson and Burns were added to the bill and scored as usual with their eccentric acrobatic comedy turn. Jack Norworth presented for the first time in this city his new monologue in white face, in which he chats as a college boy in a most amusing way. His material is excellent and he delivers it in a most original manner. Some of his jests are so good that they go over the heads of many in the audience, but for the most part his remarks elicited hearty laughter. His make-up is patterned after the toggery affected by freshmen, and a good deal of his talk is about the pranks of students. He sang one new song, but still depends upon "A Wise Old Owl" for encores. As he is always adding up-to-date verses the old song is as good as new. Louise Dresser sang "I Want to Go Back to Hackensack," "My Gal Sal" and "The Same Old Girl" very cleverly and won applause. Les Auberts made their American debut in a dancing specialty that compares favorably with others of its kind. The man is very strong and waltzed with his fair partner suspended above his head for several seconds. Others who pleased were the Pantzer Trio, the Five Mowatts, Belle Hathaway's monkeys, Thomas and Payne, Cherry and Bates, Shungopavi, and the Althea Twins. The motion pictures were shown as usual.

PROCTOR'S FIFTY-EIGHTH STREET.—Lillian Russell finished her successful two weeks' engagement and continued to draw big crowds. The Three Crane Brothers won many hearty laughs with their quaint dralleries. Haveman's animals scored a big hit. Hal Godfrey and company pleased exceedingly in A Very Bad Boy. Al. Lawrence, who has been absent from New York for some time, kept the house in fine humor with his well-told witticisms and his ventriloquial nonsense. Lawrence is one of the best single entertainers in vaudeville and his popularity is constantly on the increase. Aida Overton Walker, assisted by Hattie McIntosh and several girls, was seen to advantage in a novel singing and dancing turn. Hayes and Healy presented The Clerk and the Bell Boy, winning much approval. The Clarence Sisters, Les Zamacois, and the pictures rounded out the programme.

COLONIAL.—Herrmann the Great, in his new and startling act, and Fred Karno's London Pantomime company, in A Night in an English Music Hall, were the chief features of a fine bill. Billy Van appeared in white face and was just as funny as he is with his features hidden by burnt cork. His vocal gymnastics are irresistible and his jokes are all good. William Gould and Valeska Surrat appeared in a new act that found favor, and were warmly approved. Anna Laughlin's songs were encored, and Lillian Tyce and Irene Jermon came in for a good share of applause. Darras Brothers did a remarkable beadbalancing specialty which is one of the best ever shown here. Goolman's dogs and cats and the vitagraph proved very diverting.

ALHAMBRA.—Adele Ritchie, with her pleasing songs, and Annie Irish and company in Jim and Me shared the headline honors. There were many others on the bill who hit the fancy of the large audiences. O'Brien and Havel in Ticks and Clicks were very amusing, and Kitty Traney's pony and dogs pleased the youngsters immensely. Fields and Ward in their new act, A Vaudeville Rehearsal, scored heavily, as did the Rossow Midgets in their acrobatic turn and Charlie Rossow with his ditties. The Mysterious De Biere introduced some novel and startling feats in magic, and Watson and Morrissey sang and danced most acceptably. The vitagraph views were interesting.

HURTIG AND SEAMON'S.—Milton and Dolly Nobles and company were the headliners, and their sketch, The Days of '49, made a tremendous hit with the lovers of good, straight comedy. The Reed Birds, in Dave Reed, Jr.'s, latest sketch, were very diverting. Others who scored were the Dollar Troupe, Billy Johnson and the Maori Girls in a new act, Ford and Wilson, the Grand Opera Trio, the Gregsons, and Banta Brothers and Vanelli.

HIPPODROME.—A Yankee Circus on Mars and The Romance of a Hindoo Princess continued to attract audiences that filled the house. The Kaufmann Troupe, Claire Hellot and her lions, the Cottrells, Marcelline, Four Milans, Therese Renz, Three Castrillions, Three Carollos, and Miss Marquis and her ponies all won applause.

The Burlesque Houses.

DEWEY.—The Casino Girls, under the management of M. M. Thiese, attracted excellent houses last week. The burlesque is called Smiling Island and the audience seemed to see the significance of the title from the start. Marie Beaugard was given a warm welcome after her long absence. The olio embraced Belle Gordon, cleverest of female bag punchers; Bates Musical Trio, Allen Coogan, and the Fern Comedy Four. The second act of Smiling Island closed the entertainment. This week, Gay Masqueraders.

GOTHAM.—Al. Reeves' company was seen for the first time in Harlem this season and the regular patrons turned out in full force. Hits were made by Theodore Murphy, Maggie Hilton, Emma Laph and Al. Reeves. This week, The World Beaters.

CIRCLE.—The High Rollers entertained large audiences last week. The amateur nights have proven a strong card at this house. This week, Fred Irwin's Big Show.

LONDON.—The Imperial Burlesquers, including Lew Palmer, the Garrity Sisters, Pauline Moran, the Clipper Comedy Four, and others, scored. This week, The Mascottes.

MINER'S BOWERY.—The New Century Girls, with Barry and Wolford, Halley and Meehan, and others in the olio, drew well-pleased audiences. This week, Avenue Girls.

MINER'S EIGHTH AVENUE.—The Merry Maidens Burlesquers was the attraction last week. This week, New Century Girls.

POLI'S NEW THEATRE.

Poli's new theatre in New Haven, which has been in course of construction for many months, was opened yesterday. This model theatre, with a capacity of 2,100, is one of the handsomest vaudeville houses in the country. Situated on Church Street, in the very heart of the city, and directly across from the old house, the site is a most desirable one. The lot upon which the building stands is 90 x 140 feet. The theatre is not only commodious but artistic and pleasing architecturally. The entrance through the Poli Building is light and attractive. The grand foyer with its marble staircase has rich red velvet hangings and is warm and luxurious in the extreme. The color scheme of the entire house is red and gold, the mural decorations being illustrative of music and the drama. The ceiling and walls are covered with artistic groups in oil, the work of a well-known artist. There are twenty-five boxes, and the promenade at the rear of the balcony is quite like those seen in the best halls in London. The stage, 45 x 75 feet, is fitted up with every conceivable arrangement and there are five new sets for the opening. The opening bill includes Mr. and Mrs. Sidney Drew, the Girl in the Clouds, Colby Family, Quigley Brothers, John W. World and Mindell Kingston, Rocher's ponies and dogs, and Marvelous Galens. There is an orchestra of six pieces under the baton of H. P. Menges. On Nov. 27 Mr. Poli will open his old theatre with a stock company, playing repertoire at popular prices.

AN IMPORTANT DECISION.

A case of great importance to agents and performers was decided by Justice Lynch in the Supreme Court in Brooklyn on Friday. It involved the right of agents to cancel an attraction without the consent of the principal involved, and was decided in favor of the plaintiff, Helene Gerard, the equestrienne, who sued through an assignee. Miss Gerard signed a contract to appear at the Amphion Theatre in Brooklyn week of May 8, 1905, but some time prior to that date the theatre was closed by the city authorities. William T. Grover, the manager of the Amphion, notified the agent, Charles Bornhaupt, that the date must be canceled and the agent agreed to the arrangement. Miss Gerard refused to accept the agent's cancellation and reported for duty at the time specified in her contract. Not being an American citizen she assigned her claim, and the suit for her salary was begun. Mr. Grover's defense was that the engagement had been canceled by the agent acting for the performer, and that as the theatre had been closed by the city authorities it was impossible to carry out the contract. The Justice in deciding the case held that the booking agent had no authority to cancel the engagement, and that, although the house had been closed by the city officials, it was due to some defect in construction for which the manager was responsible.

NEW AUDITORIUM FOR NEW YORK.

If the plans outlined by James A. Bailey are carried out, New York will have an auditorium with a seating capacity of 20,000. It is Mr. Bailey's intention to purchase the Galeria des Machines, one of the most noted buildings of the Paris Exposition of 1878. The French Government has decided that the building must be removed, and as it is of steel it can be shipped to New York in sections. It is 1,800 feet in length, with a uniform height of 110 feet. Mr. Bailey's plans include an addition to the original building, with many modern improvements. An option has been secured on a tract of land in West 100th Street, and it will be purchased if permission can be obtained for the closing of five streets that have already been mapped out. The estimated cost of the purchase, removal, transportation and erection of the mammoth building is $5,000,000. If the project becomes a reality the structure will be used for the annual engagements of the Barnum and Bailey Circus and at other times for conventions, football games, agricultural exhibitions, cattle and horse shows and other affairs for which a large space is required.

ADELE RITCHIE ILL.

Adele Ritchie, who headed the bill at the Alhambra in this city last week, was forced to close her engagement on Friday, by order of her physicians, as they feared that if she finished the week she might strain her vocal cords to such an extent that irreparable injury might result. Miss Ritchie will be forced to rest for several weeks, and may possibly have to undergo the operation of tracheotomy. Her condition is said to be due to a cold contracted on election night. She was caught in a crowd at the City Hall while returning to Manhattan from the Brooklyn Orpheum, and was compelled to remain in the chill night air for over an hour. Miss Ritchie had just arranged for a ten weeks' vaudeville tour at a very high salary, and her dates had to be postponed.

JOHN ROBINSON HURT.

John Robinson, the circus proprietor, was seriously injured in an accident in Cincinnati on Thursday morning last while being driven in his private carriage from Terrace Park to his office. The carriage came into collision with a trolley car, and both Mr. Robinson and his coachman, Charles Jennings, were thrown under the car. Jennings was so badly hurt that he died an hour after the accident. Mr. Robinson suffered severely and was taken to his home, where he is under the constant care of physicians.

TOD SLOAN AT HAMMERSTEIN'S.

Tod Sloan, the once famous jockey, has followed the example of James J. Corbett, John L. Sullivan and others who have won renown in other fields, and has decided to go into vaudeville. He has signed a contract to appear at Hammerstein's Victoria week of Dec. 11 in a monologue, in which he will narrate some of his experiences on the turf.

"Dolly," the Danish bred mare, which for eight years has been used by Louise Powell and Robert Cottrell, the English riders at the Hippodrome, had to be killed by strychnine last week. Veterinarians had tried in vain to cure "Dolly" of spinal meningitis, and finally ordered her killed. She was insured for $5,000.

NEW HIPPODROME PRODUCTION.

An entirely new production will be put on at the Hippodrome on Dec. 11, rehearsals for which are now in progress. It will be called A Society Circus, and will be a gorgeous Christmas extravaganza, the book and general scheme of entertainment being by Frederic Thompson, the lyrics by Sydney Rosenfeld, and the music by Manuel Klein. The production will be the largest ever attempted in America, and will include many new effects never before attempted on the stage. The production will cost in the neighborhood of $300,000 and will employ, all told, over 700 people.

THE TALE OF A TURKEY.

No funnier, cleaner comedy has been presented at the Orpheum this season than the little story of domestic felicity and infelicity staged by Mr. and Mrs. Alfred Keicy under the title "The Tale of a Turkey."—*Minneapolis Tribune*, Nov. 16.

EMMA FRANCIS.

Photo by White, N. Y.

Emma Francis, whose picture appears above, was born in Leadville, Col., and started her professional career as a child performer in the Spring of 1892 with the John G. McMahon Circus in San Francisco, touring the Pacific Coast and Canada. From 1893 to 1899 she appeared in vaudeville, and also played engagements with Gus Hill's New York Stars, Ward and Vokes' A Run on the Bank, Harry Hill's Vanity Fair, and Charles E. Blaney's Boy Wanted, doing in the last named attraction a specialty with Harry Ladell, with whom she appeared later at the principal vaudeville theatres. For the season of 1899-1900 she was with John and Emma Ray in A Hot Old Time. The following season she was engaged for the Rogers Brothers' company and remained with it for three years, doing specialties with Johnny Page and Pat Rooney. In 1903 Miss Francis and Mr. Rooney appeared in vaudeville, remaining in that field until May, 1904, when Henry W. Savage engaged Miss Francis to go to London to play the French maid in The Prince of Pilsen. After her return to America she joined Melville B. Raymond's Buster Brown company for the New York run at the Majestic Theatre. Since she closed with this company she has been most successful in vaudeville with her two Arabian boy assistants. She is now appearing on the Orpheum circuit.

MELVILLE'S CONTINENTAL NOTES.

VIENNA, Nov. 1.

We jumped here from Chemnitz, Saxony, having received a telegram telling us to come to head off a copy act at another house. We were booked in Nuremburg for November, but arranged things so as to forestall the parties who had made preparations to put on an imitation of Motogirl. We had a pleasant time in Chemnitz, playing at what is without doubt the finest variety theatre in Germany. A large production of any kind could be easily handled at this house, as it is perfectly equipped. A charming room decorated in white and gold and illuminated with many electric lamps is reserved for a monthly reception, at which nothing but wine is sold. This is called the "Cabaret," and consists of a variety bill gotten up by the director of the theatre, to which are invited artists from the other theatres to contribute to the entertainment. At the conclusion of the programme the room is cleared of tables and chairs and those who desire to remain participate in the dance that lasts until the small hours of the morning. The wine that is sold is, I think, the main incentive for this festive outburst on the part of the management. The theatre orchestra is present and supplies suitable music for the nimble footed. In Berlin these gatherings have become very popular and are conducted nightly with great profit.

Cooke and Miss Bothert were on the bill with us and were a big hit. Another good act was that of Texas Hattie, a little colored girl, who executes all kinds of tricks on the tight rope, one of which she does while playing a violin without losing a note. The act is controlled by Harry Mack, an old-time circus performer who has been away from America about fifteen years, but who will soon go back with Hattie. He came over with the Pawnee Bill Show and has been here ever since. The rest of the bill was very good, and an act worth more than passing mention is a quartette of women singers. They are Germans, but their last song would make a hit anywhere in America. It is "The Old Folks at Home," but the perfect banjo imitation in the accompaniment, done by the voice of one of the women all through the song, is the hit, and even the tuning of the banjo is most faithfully shown.

We are playing the Colliseum in Vienna, and as we have no matinees I took an afternoon to visit the Apollo Theatre. Collins and Hart were at work when I dropped in. By actual count there were not more than one hundred people in the house. Guerrero, the Spanish dancer, was the star, but she did not appear in the afternoon, as her contract calls for no matinees. These matinees are especially arranged for the entertainment of children, and any acts that are considered of a nature unsuitable for the younger generation are cut out. On the bill at the Apollo are Price and Revost, who copy Rice and Prevost. One of them is a son of Herr Grunewald, stage-manager of the Olympia Theatre, Dortmund. On the Colliseum bill is a similar copy act, done by Elmo and Reco. To counteract Collins and Hart we have the celebrated Schwartz Family of parodists, who expose the wire trick at the finish of their turn by having the lights turned on.

Vienna, having a population of about 2,000,000 and three big variety houses, conducted on a grand scale, attracts many managers and agents from all over Europe. I ran across Richard Pitrot the other day and had a long chat with him. He is over here looking for acts for America.

At the last meeting of the Artists' Lodge, held in Berlin Oct. 27, action was taken in reference to the standing of the Passage Theatre in Berlin. There was a lively discussion, as the management of the Passage has a habit of running in amateurs in the afternoons, and many performers hold that their dignity is not increased by association with beginners. FREDERIC MELVILLE.

A COLLEGE OF VAUDEVILLE.

A company with a capital stock of $50,000 was organized in New York last week for the purpose of establishing a college for the training of pupils for the vaudeville stage. Among the stockholders are William Morris, Joseph Hart, Will M. Cressy and Ned Wayburn. According to the prospectus the new institution will be to vaudeville what the dramatic schools are to the regular stage. Mr. Hart has been elected president; Mr. Cressy will have charge of the sketch department and Mr. Wayburn will be director of dancing and stage deportment. The headquarters of the college will be in the New York Theatre Building and the roof garden stage will be used for rehearsals. The various courses of instruction will include the drilling of amateurs and the coaching of recruits from the regular stage who desire to be made familiar with the ins and outs of vaudeville. The first term of the college will begin Dec. 4.

VAUDEVILLE. VAUDEVILLE.

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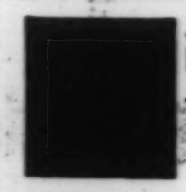

JOE, MYRA, BUSTER and JINGLES **KEATON**

Here's to Buster and his wit!
May it never rust a bit;
And to his Dad with joints so loose,
He's got Jingles now, so what's the use?
(From the Sandman—FRED. W. MACK in Piff, Paff, Pouf Co.)

HEADED the OLD HOWARD BILL in BOSTON Last Week.

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Vaudeville's Artistic Vocalist and Raconteur.
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Keith's Theatre,	Pawtucket, R. I.	Shea's Theatre,	Toronto, Can.
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Keith's New Theatre,	Philadelphia, Pa.	Temple Theatre,	Detroit, Mich.
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FEATURED—THE TRAMP—ME, HIM AND I CO.

"'Old Hoss' Hoey's style of comedy work lives in James Francis Sullivan, who is one of the stars of 'Me, Him and I' at the Teck this week. Sullivan plays a tramp part and in the last act of the play he is palmed off on a yachting party as an English lord—and then he is 'Old Hoss' Hoey at his best. Sullivan and his fun-making partners are real comedians and they know how to bring out the laughs."—*Buffalo Enquirer*, Oct. 11, '05.

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Few open weeks before sailing—commencing Oct. 29 to Jan. 29.

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The Two American Beauties,

BAILEY and AUSTIN

(Formerly comedian, Bailey and Madison). This week, Alhambra.

(Formerly comedian, Tossing Austins). Pastor's, next week.

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And her Arabian Whirlwinds meeting with big success on Orpheum Circuit.

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RICE AND PREVOST

"Bumpity Bumps"

Three seasons Hammerstein's Roof. Re-engaged next season. Booked solid two years ahead.
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VAUDEVILLE IN BROOKLYN.

At the Orpheum last week a capital comedy bill was in vogue, headed by Arthur Dunn and Harry Tate's English Comedy company. Mr. Dunn presented his familiar Messenger Boy sketch, ably assisted by Marie Glazier, with splendid effect. Motoring, Harry Tate's English effort, is a genuine novelty and one of the best things we have seen with an English trademark. George W. Monroe in his Aunt Bridget character was "quaintly" funny and scored a pleasing hit. Lewis McCord in Her Last Rehearsal scored a laughing hit equal to any on the bill. Mr. McCord has the clever faculty of improving action and lines in a sketch where the great majority would claim improvement impossible. This has been done in Her Last Rehearsal. Elvia Bates as the stage-struck Juliet in his support, is deserving of great praise in the enactment of a role in which too great an exaggeration would be a fault. Stuart Barnes, the comedian with a Broadway flavor, scored his usual satisfying hit. Bailey and Austin, the "Two American Beauties," for pure legitimate nonsense carry off the honors of a season. Their act is unique and original in its comedy, and the rendition of "Lindy" as an encore is a marvel of harmony, delivered off-hand and entirely unexpected. Zeno, Jordan and Zeno in a wonderful casting act, Abdul Kader and his three wives, and the Zingari Trio completed the bill. This week Fred Karro's London Pantomime company, Herrmann the Great, William Gould and Valeska Suratt, Anna Laughlin, Billy Van, Willy Zimmerman, D'Alma's animals, Golden Gate Quintette, and the Darras Brothers.

Hyde and Behman last week offered Al Filson and Lee Errol in A Tip on the Derby, the Eight Salvaggis, Eddie Gerard and Jessie Gardner in Dooley and the Diamond, Carlin and Otto, Smith and Cook, Lillian Le Roy, Sullivan and Pasquelena, Harmany's dogs and cats, and the sensational Keller's American Zouave Girls. This week Ireland's Own Band, Coralie, Dolan and Lenharr, Halliday and Leonard, Gleesons and Houlihan, Colby and Way, Josephine Gassman and Picks, Spissel Brothers and Mack, and Murphy and Francis.

At Keeney's last week Dan McAvoy and Fifth Avenue Girls headed the bill. Others were the Twelve Dahomians, Misses Delmore, Tanakas, Carl-Vanneson Trio, Ray Beveridge and company, Curtis and May, and Leo Carrilla. This week, Eight Vassar Girls, Eva Williams and Jac Tucker in Skinny's Finish, Eddie Leonard, Kitamura Japs, Harry B. Lester, Gavin and Platt, W. E. Whittle, and Koppe and Koppe.

At the Gotham last week were Rice and Prevost, Lavender and Vidocq, Laura Comstock, Mignani Family, Burrow-Travis company, Gavin, Platt and Peaches, the Cravens, and Omar Linch. This week, Edward Blondell and company, Bellman and Moore, Barney Barnard, Mealy and Madison, Coakley and McBride, Houston and Dallas, Maude Singleton, and Larsen Sisters.

The Amphion featured Eva William and Jac Tucker last week. Others were Wenworth's horses, Piccolo Midgets, Quigley Brothers, Bert Howard and Leona Bland, Basque Quartette, Canfield and Carleton, and Kennedy and Mantrell. This week, Paul Conchas, McMahon's Watermelon Girls, Flying Rathbuns, Clarice Vance, Le Roy and Woodford, McMahon and Chappelle, Hawthorne and Burt, and Les Zamcois.

GEORGE TREWILLIGEN.

NEW THEATRE IN ST. LOUIS.

St. Louis is to have a new popular price vaudeville theatre, to be known as the Lyric, and located at 1517 South Sixth Street. A substantial building of pressed brick occupies the site at present, and this will be changed so as to afford an auditorium seating 900 persons. It is intended to play twice a day bills of about nine numbers, and this will be extended on Saturdays, Sundays and holidays. Jacob Oppenheimer, President of the Lyric Amusement Company, who controls the Suburban Garden, has laid out the work. The house will be ready for business Jan. 15, and will be managed by C. P. Crawford.

HOPE BOOTH'S PLANS.

Hope Booth, who had made some preparations to return to vaudeville in a new comedy sketch, has changed her mind about the matter and has decided to remain in this city and accept engagements for New York productions only. For several months past Miss Booth has been devoting her time to study and the improvement of her voice. She is considering an offer of an important part in a forthcoming production and expects to surprise her friends when she makes her reappearance.

HERRMANN THE GREAT.

Herrmann the Great claims to have the only real Hindu assistant in a magical act in vaudeville. While in India last Summer he discovered Prince Zilla, a native of Bombay, who was engaged to help Herrmann in the famous Hindu basket trick and in other illusions, notably one he calls "Seen in India," in which is used a real sarcophagus that belonged to a princess of India.

VAUDEVILLE JOTTINGS.

Cherry and Bates, the comedy cyclists, are making a decided success on the Keith circuit, and have a fine list of bookings covering almost the entire season.

Signor Albany, a male soprano, will make his professional debut in San Francisco Dec. 26 in the mad scene from Lucia. Later in the season he will be seen in the East.

The trial performance of Jonathan's Courtship, that was to have been given on Wednesday last at Keith's Union Square Theatre by Charles O. Cowles, was postponed until a later date, owing to the fact that there were too many acts on the bill with special settings. The sketch will be given, however, at the earliest opportunity.

Charles A. Mason, whose contract with Broadhurst and Currie expires at the end of this season, has received a flattering offer for vaudeville, which he is considering.

Ray Beveridge, while performing at Keeney's Theatre, Brooklyn, last week, sprained her ankle and was forced to cancel her engagement.

R. A. Roberts, the English music hall performer, who is to appear at the Colonial Theatre on Nov. 27, is bringing to America all the scenic and property effects he has employed in his plays in London. He sailed on last Wednesday on the "Oceanic" and will open his Colonial engagement with his best known playlet, Dick Turpin, a one-act drama of five characters, all of which he plays himself.

The warrant officers attached to the American and British warships attended the performance at the Hippodrome on Friday evening last and enjoyed themselves thoroughly. One of the features of the evening was the bombardment of the chorus with tiny bags of candy. On Saturday afternoon Prince Louis of Battenberg and a number of his staff saw the entertainment, and the house was profusely decorated in honor of the distinguished visitors.

The case against J. T. McCaddon was postponed for the sixth time when it came up for a hearing in the Bow Street Court in London on Thursday. It is more than likely that the case will fall to pieces, as the French Government has so far been unable to show that the prisoner should be extradited to France.

Katie Rooney is reported to be making a decided hit in her new act this season. During her engagement last week at Fall River, Mass., she received some very flattering press notices.

Smith and Marshall's Vaudeville co. played a very successful engagement at Wilson's Opera House, Beloit, Wis., recently and was given a return date in January.

Al. G. Field was called to Columbus, O., from Fort Smith, Ark., on account of the death of his father, John C. Hatfield, and rejoined his co. at Fort Worth, Tex., last week.

Maurice Karger, manager of Alone in the World and of the Grand in Milwaukee, has signed a lease for ten years for a new vaudeville house in Des Moines, Ia., which is to be finished by Feb. 1. The house will measure 132 x 40 feet and will seat 1,200. It will be called the Empire.

Owing to the burning out of a main feed cable in Buffalo one evening recently Shea's Theatre was in darkness for over an hour. Several of the artists played in the dark until the management secured a few candles. W. H. Murphy and Blanche Nichols created a good deal of merriment by appearing with lanterns, and whenever anything happened that the audience could not see well Mr. Murphy announced it. Murphy and Nichols, who are now playing the Keith houses, are drawing hard places on the bills, being obliged to go on last in most of the theatres, owing to the difficulty managers have in getting an act strong enough to follow them.

Thomas W. Slater, who will be remembered as a member of Albaugh's co. in vaudeville, will shortly open in a novel sketch of his own.

On the occasion of the wedding of William Everhart and Minola Mada Hurst one of the Copenhagen papers printed a crude cartoon, labeled "An Artists' Wedding." The picture showed a church interior and introduced the various performers usually seen in a music hall doing their stunts over the pews.

It is rumored that another new vaudeville theatre will be built in Evansville, Ind., that will be joined to the Bijou circuit.

J. J. Ryan spent a few days in Columbus, O., last week, and it is said that his visit was in connection with a proposed new vaudeville theatre in that city. The old Hinkle Hotel property is the site that Mr. Ryan and his associates have in view, but there are some obstacles to be overcome before the deal can be settled.

Ferguson and Mack write from Johannesburg to the effect that they are much pleased with the success of their engagement at the Empire. They are now at the Tivoli, Cape Town, where they will remain until Jan. 10.

John McGraw, manager of the New York Baseball Team, has received a an offer to enter vaudeville for ten weeks at $1,000 a week. He is a great storyteller, and his friends think he could deliver a good monologue.

An automobile belonging to Paul Cinquevalli fell from a ferry boat into the Mersey a few days ago. The famous juggler was not in the machine and so escaped injury.

The Ministers' Association of Fort Wayne, Ind., is opposing the attempt to introduce Sunday vaudeville in that city.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adamini and Taylor—Poli's, Bridgeport, Conn., 20-25.
Adams, Mabel—G. O. H., Indianapolis, 20-25.
Adams, Musical—People's, Sioux City, Ia., 20-25.
Addison and Livingston—Bijou, Battle Creek, Mich., 20-25.
Adelyn—Bijou, Danville, 20-25.
Ahearn, Charles and Jac—Mohawk, Schenectady, N. Y., 20-25.
Aherns, The—Bijou, Quincy, Ill., 20-25.
Alba, Marie—Dominion, Winnipeg, Can., 20-25.
Albene and La Brandt—Bijou, Kenosha, Wis., 20-25.
Albertys, The—Family, Pottsville, Pa., 20-25; Family, Hazelton, 27-Dec. 2.
Allen, Searl and Violet—G. O. H., Syracuse, N. Y., 20-25.
Allen and Dalton—9th and Arch, Phila., 20-25.
Allini's Monkey—Orph., New Orleans, 20-25.
Allison, Mr. and Mrs.—Poli's, Springfield, Mass., 20-25.
Allisons, Eight—Keith's, N. Y., 20-25.
Alva, Alice—Arcade, Toledo, O., 20-25.
Ameta—G. O. H., Pittsburgh, 20-25.
Antrim and Peters—Orph., Reading, Pa., 20-25.
Arlington and Heiston—Lyric, Cleveland, 20-25, Crystal, Marion, Ind., 27-Dec. 2.
Armstrongs, Three—G. O. H., Syracuse, N. Y., 20-25.
Arnoldson, Ada—Empire, Hoboken, N. J., 20-25.
ASHTON, MARGARET—Liverpool, Eng., 20-25, Dublin, Ire., 27-Dec. 9.
Asra—Keith's, Prov., 20-25.
Aubert, Lea—Keith's, Phila., 20-25.
Auger and Thiebolt—Huber's, N. Y., 20-25.
Austins, Four—Victoria, N. Y., 20-25.
Avoios, Musical—Proctor's 58th St., 20-25.
Baader-La Vella Trio—Bijou, Duluth, Minn., 20-25.
Bacon and Vane—Unique, Los Angeles, 20-25.
Bailey and Austin—Alhambra, N. Y., 20-25.
Baker and Lynn—Empire, Hackney, Eng., 20-25, Empire, Holloway, 27-Dec. 2, Empire, New Cross, 4-9.
Baldwin, Kitty—Family, Hazleton, Pa., 20-25.
Baltimore Quartette—Haymarket, Chgo., 20-25.
Banta Brothers and Vandell—Doric, Yonkers, N. Y., 20-25.
Barnells, The—National, Kansas City, 20-25.
Barnes, Stuart—Alhambra, N. Y., 20-25.
Barnes and Washburn—Bijou, Marquette, Mich., 20-25.
Baron's Dogs—Keith's, Cleveland, 20-25.
Barrett Sisters—Amphion, Bklyn, 20-25, H. and S., N. Y., 27-Dec. 2.
Barrows and Lancaster—H. and S., 20-25.
Barry, Mr. and Mrs. Jimmie—Proctor's, Albany, N. Y., 20-25, Victoria, N. Y., 27-Dec. 2.
Barton and Donald—Crystal, Detroit, 20-25.
Basque Quartette—Keith's, Boston, 20-25.
Bassett, Mortimer—Family, Richmond, Ind., 20-25.
Bates, Louie—Castle, Bloomington, Ill., 20-25.
Baxter, Sid—Poli's, Springfield, Mass., 20-25.
Beangere, Gene—Orph., Springfield, O., 20-25.
Belfort, May—Keith's, Phila., 20-25, Keith's, N. Y., 27-Dec. 2.
Bellclair Brothers—Orph., Kansas City, 19-25.
Bellman and Moore—Gotham, Bklyn., 20-25, Shea's, Buffalo, 27-Dec. 2.
Belmont, Joe—Family, Mahanoy City, Pa., 20-25.
Benner, Emile—Howard, Boston, 20-25.
Bennettis, Musical—Moore's, Portland, Me., 20-25.
Bentley, Jennie—Bijou, La Crosse, Wis., 20-25.
BERGERE, VALERIE—G. O. H., Indianapolis, 20-25, Columbia, Cincinnati, 26-Dec. 2.
Bernard, Barney—Gotham, Bklyn, 20-25.
Bernsteins, The—Grand, Joliet, Ill., 20-25.
Bertina and Brockway—Keith's, Prov., 20-25.
Bersac's Circus—Cook's, Rochester, N. Y., 20-25.
Besnah and Miller—Temple, Detroit, 20-25, Shea's, Buffalo, 27-Dec. 2.
Bijou Circus—Hathaway's, New Bedford, Mass., 20-25.
Birch, John—Pastor's, N. Y., 20-25.
Bixley, Edgar—Olympic, Chgo., 20-25.
Blockson and Burns—Proctor's, Albany, N. Y., 20-25.
Bloom and Cooper—Arcade, Toledo, O., 20-25.
Blondell, Edward—Gotham, Bklyn., 20-25.
Bobe, Selina—Columbia, Cincinnati, 20-25.
Bordeverry, Colonel—Columbia, St. Louis, 20-25.
Bosanko and Radcliffe—Bijou, Bachine, Wis., 20-25.
Bower, Cole Francis—Orph., Denver, 20-25.
Box, Ted E.—Lyric, Cleveland, 20-25.
Bradfords, The—Howard, Boston, 20-25, A. and S., Boston, 27-Dec. 2.
Brando and Wiley—Proctor's 58th St., 20-25.
Brasil and Brasil—Keith's, Prov., 20-25.
Brown and Brown—Columbia, St. Louis, 20-25.
Brown and Wright—People's, Cedar Rapids, Ia., 20-25.
Brown, Harris and Brown—Gaiety, Pittsburgh, 20-25.
Browning and Wally—Orph., Omaha, 19-25.
BRUNO, CHRIS, AND MABEL RUSSELL—Proctor's 23d St., 20-25, Proctor's, Newark, 27-Dec. 2.
Bryan, Frank D.—Colonial, N. Y., 20-25.
Bryant and Saville—Orph., Omaha, 19-25, Orph., Minneapolis, 26-Dec. 2.
Buckeye Trio—Novelty, Topeka, Kan., 26-Dec. 2.
Burke and McEvoy—Family, Hazleton, Pa., 20-25.
Burgess, F. Daly—Lyric, Joplin, Mo., 20-25.
Burkhart, Lillian—Columbia, Cincinnati, 20-25, Olympic, Chgo., 27-Dec. 2.
Burns, Harry—Crystal, Port Huron, Mich., 20-25.
Burton and Brooks—Columbia, St. Louis, 20-25.
Burton's Dogs—Hopkins', Louisville, 20-25.
Bush, Frank—Mohawk, Schenectady, N. Y., 20-25.
Byron and Blanche—Bijou, Duluth, Minn., 20-25.
Cabaret's Dogs—Keith's, Boston, 20-25.
Callahan and Mack—Columbia, St. Louis, 20-25.
Cameron, Grace—Tivoli, Cape Town, S. A., 13-Dec. 23.
Cameron and Toledo—Family, Mahanoy City, Pa., 20-25.
Campbell and Brady—Main St., Peoria, Ill., 20-25.
Campbell and Johnson—Olympic, Chgo., 20-25.
Carille, Lee—Keith's, N. Y., 20-25, Proctor's, Albany, N. Y., 27-Dec. 2.
Carlin and Otto—Empire, Hoboken, N. J., 20-25, Empire, Paterson, 27-Dec. 2.
Carmencita—Poli's, Springfield, Mass., 20-25.
Caron and Farnum—H. and S., N. Y., 20-25.
Carrollton and Hodges—Columbia, St. Louis, 20-25.
Carson, Miriam—Amphion, Bklyn., 20-25, H. and S., N. Y., 27-Dec. 2.
Carter and Bluford—Proctor's, Albany, N. Y., 20-25.
Carter and Waters—Sheedy's, Fall River, Mass., 20-25.
Cartmell and Harris—Keith's, Boston, 20-25, Keith's, Prov., 27-Dec. 2.
Casino, Four—Hathaway's, New Bedford, Mass., 20-25.
Castle and Collins—Lyric, Cleveland, 20-25.
Chamberlins, The—Keith's, N. Y., 20-25, G. O. H., Syracuse, N. Y., 27-Dec. 2.
Charmion—Mohawk, Schenectady, N. Y., 20-25.
Chassino—Shea's, Buffalo, 20-25.
Cherry and Bates—Keith's, Boston, 20-25.
Chick—Keith's, Cleveland, 20-25.
Christopher, Chris—Bijou, Bay City, Mich., 20-25.
City Girls—Keith's, Cleveland, 20-25.
Clarke, Edward—G. O. H., Syracuse, N. Y., 20-25.
Clarke, Georgina—Proctor's, Albany, N. Y., 20-25.
Clarke, Harry Corson—Orph., Omaha, 19-25, Olympic, Chgo., 27-Dec. 2.
Clarke, Wilfred—Keith's, Phila., 20-25, Empire, Paterson, N. J., 27-Dec. 2.
Clarke and Florett—Mohawk, Schenectady, N. Y., 20-25.
Clarke and Temple—Bijou, Marquette, Mich., 27-Dec. 2.
Clarton, Bessie—Victoria, N. Y., 20-25.
Clement, Clay—Cook's, Rochester, N. Y., 20-25, Keith's, Prov., 27-Dec. 2.
Clifford and Burke—Moore's, Portland, Me., 20-25, Park, Worcester, Mass., 27-Dec. 2.
Clifford and Hall—Family, Pottsville, Pa., 20-25, Family, Hazelton, 27-Dec. 2.
Coakley and MacBride—Gotham, Bklyn., 20-25.
Cogan and Bancroft—Family, Scranton, Pa., 20-25, Keeney's, Bklyn., 27-Dec. 2.
COHAN, JOSEPHINE—Proctor's 58th St., 20-25, Victoria, N. Y., 27-Dec. 2.
Colby Family—Poli's, New Haven, Conn., 20-25.
Colby and Way—H. and B., Bklyn., 20-25.
Cole and Johnson—Shea's, Toronto, 20-25, Cook's, Rochester, N. Y., 20-25.

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Collins and Hart—Apollo, Vienna, Austria, 6-Dec. 2.
Collins, Cora—Haymarket, Chgo., 20-25.
Colonial Septette—Olympic, Chgo., 20-25.
Columbians, Five—Empire, Hoboken, N. J., 20-25.
Comar, Frank—Family, Sioux City, 20-25.
Comstock, Laura—Pastor's, N. Y., 20-25.
Conchas, Paul—Amphion, Bklyn., 20-25.
Cook and Sylvia—Howard, Boston, 20-25.
COOKE AND MISS ROTHERT—Scala, Antwerp, Belgium, 22-Dec. 15.
Cooper and Robinson—Temple, Detroit, 20-25.
Coote, Bert—Keith's, Prov., 20-25.
Coralia, Mlle.—H. and B., Bklyn., 20-25.
Cornalia Troupe—Colonial, N. Y., 20-25.
Corrigan, Emmett—Proctor's, Albany, N. Y., 20-25.
Corwey, Ferry—Cook's, Rochester, N. Y., 20-25.
Couture and Gillette—Howard, Boston, 20-25.
Crane Brothers, Three—H. and S., N. Y., 20-25.
CRANE, MR. AND MRS. GARDNER—Maryland, Balto., 20-25, Keith's, Phila., 27-Dec. 2.
Crawford, Clifton—Shea's, Buffalo, 20-25.
CRESSY, WILL M., AND BLANCHE DAYNE—Chase's, Wash., 20-25, G. O. H., Pittsburgh, 27-Dec. 2.
Crocker's Horses—London, Ont., 20-25.
Cullen, James H.—Columbia, Cincinnati, 20-25.
Cunning—Mohawk, Schenectady, N. Y., 27-Dec. 2.
Cunningham and Smith—Atlantic Garden, N. Y., 20-25.
Cuttys, Six—Keith's, N. Y., 20-25, Chase's, Wash., 27-Dec. 2.
D'Alma's Dogs and Monkeys—Orph., Bklyn., 20-25.
Dale, Violet—Hopkins', Louisville, 20-25, Hopkins', Memphis, 27-Dec. 2.
Daly and Murphy—Novelty, Wichita, Kan., 20-25.
Daly and O'Brien—Bijou, Lansing, Mich., 20-25.
Darras Brothers—Orph., Bklyn., 20-25.
Darrow, Mr. and Mrs. Stuart—G. O. H., Pittsburgh, 20-25.
Davis and Macauley—Keith's, Cleveland, 20-25, Arcade, Toledo, 27-Dec. 2.
Davis and Walker—Zanesville, O., 20-25, Canton 27-Dec. 2.
DAY, EDMUND—Haymarket, Chgo., 20-25, Columbia, St. Louis, 27-Dec. 2.
DAY, GEORGE W.—Shea's, Buffalo, 20-25, Shea's, Toronto, 27-Dec. 2.
De Biere, Arnold—Proctor's, Albany, N. Y., 20-25.
De Lasks, Mlle.—Pastor's, N. Y., 20-25.
De Serris, Henrietta—Hopkins', Louisville, 10-25, Hopkins', Memphis, 26-Dec. 2.
De Verne, Thelma—Grand, Seattle, Wash., 20-25.
De Witt, Burns and Torrance—Chase's, Wash., 20-22, Trent, Trenton, N. J., 27-Dec. 2.
Dean, Sidney—Keith's, Prov., 20-25.
Delmonio and Bell—Family, Pottsville, Pa., 20-25, Family, Hazleton, 27-Dec. 2.
Delmore and Lee—Proctor's, Troy, N. Y., 20-25, Proctor's, Albany, N. Y., 27-Dec. 2.
Delmore and Oneida—Keith's, Boston, 20-25.
Delmore, Misses—Trent, Trenton, N. J., 20-25, Amphion, Bklyn., 27-Dec. 2.
Deltorelli and Glissando—Proctor's, Albany, N. Y., 20-25.
Derden, Dave—Gem, Council Bluffs, Ia., 20-25.
Derenda and Green—Coliseum, London, Eng., Oct. 23-Nov. 27.
Derrossett and Russell—Lyric, Cleveland, 20-25.
Dervin, J. T.—Yale's, Kansas City, 20-25.
Deveau, Hubert—Empire, Paterson, N. J., 20-25.
Dida—Orph., New Orleans, 20-25.
Dillon, John and Harry—Proctor's 23d St., 20-25.
Dixon and Anger—Orph., 'Frisco, 26-Dec. 9.
Dixon and Holmes—Orph., Minneapolis, 19-25, Orph., Omaha, 27-Dec. 2.
Dolan and Lenharr—H. and B., Bklyn., 20-25.
Dolan, Roger and Belle—Lyric, Joplin, Mo., 20-25.
Dollar Troupe—Portland, Portland, Me., 20-25.
Donovan, James B.—Proctor's 23d St., 20-25.
Dooley, J. Francis—Arcade, Toledo, O., 20-25.
Downey, Leslie T.—Novelty, Stockton, Cal., Oct. 30-Jan. 1.
Doyle, Patsy—Washington, Spokane, Wash., 20-25, Star, Seattle, 27-Dec. 2.
Dresser, Louise—Maryland, Balto., 20-25, G. O. H., Syracuse, N. Y., 27-Dec. 2.
DREW, DOROTHY—Orph., Omaha, 20-25, Orph., New Orleans, 27-Dec. 2.
Drew, Mr. and Mrs.—Bijou, New Haven, Conn., 20-25, Poll's, Bridgeport, 27-Dec. 2.
D's and D's—Crystal, Muskegon, Mich., 20-26, Bijou, Battle Creek, 27-Dec. 3.
Dunbars, Casting—Chase's, Wash., 27-Dec. 2.
Duncan, A. O.—Keith's, Cleveland, 20-25.
Dunn, Arthur—Alhambra, N. Y., 20-25.
Durant Brothers—Keith's, N. Y., 20-25.
Earle and Bartlett—Family, Lancaster, Pa., 20-25.
Eckhoff and Gordon—Casto, Fall River, Mass., 27-Dec. 2.
Edsall and Forbes—Orph., Kansas City, 20-25.
Edwards, Rae—Mohawk, Schenectady, N. Y., 20-25.
ELINORE SISTERS—Shea's, Toronto, 20-25, Temple, Detroit, 27-Dec. 2.
Ellis-Nowlan Trio—Hopkins', Louisville, 20-25.
Elmo, Pete and Allie—Phillips, Richmond, Ind., 20-25.
Elton, Sam—Moss and Stoll Tour, Eng., 1-30.
Emmett, Gracie—Empire, Paterson, N. J., 20-25, Empire, Hoboken, N. J., 27-Dec. 2.
Emperors of Music, Four—Columbia, St. Louis, 20-25.
Empire City Quartette—Proctor's 23d St., 20-25.
Epps and Loretto—Bennett's, London, Can., 20-25.
Esmeralda Sisters—Orph., 'Frisco, 26-Dec. 9.
Esmonde, Mr. and Mrs. Edward—Orph., Los Angeles, 13-26.
Estellitta and Gabardo—Columbia, Cincinnati, 20-25.
Etherdo, Naomi—Keith's, N. Y., 20-25.
Everhart—Nauvcirque, Ghent, Belgium, Dec. 1-15.
Fadettas, The—Orph., 'Frisco, 13-Dec. 2.
Fantas, Two—Crystal, Anderson, Ind., 20-25, Crystal, Kokomo, 27-Dec. 2.
Farley, James and Bonnie—Trent, Trenton, N. J., 20-25.
Farrell, Cliff—Grand, Portland, Ore., 20-25, Grand, Astoria, 27-Dec. 2.
Favor and Sinclair—Chase's, Wash., 20-25.
Felix and Barry—Proctor's 58th St., 20-25.
Ferguson and Mack—Empire, Johannesburg, S. A., Oct. 16-Nov. 25, Tivoli, Cape Town, 26-Jan. 10.
Ferguson and Passmore—G. O. H., Grand Rapids, Mich., 26-Dec. 2.
Fields and Hanson—Olympic, South Bend, Ind., 13-25, Jeffer's, Saginaw, Mich., 27-Dec. 2.
Filson and Errol—Orph., Utica, N. Y., 20-25.
FISHER, MR. AND MRS. PERKINS D.—Majestic, Houston, Tex., 20-25, Majestic, San Antonio, 27-Dec. 2.
Fitzgibbon, Morse and Drislane—Howard, Boston, 20-25.
Florence Sisters—Palais D'Ete, Brussels, Belgium, 1-30.
Floreas Family—G. O. H., Pittsburgh, 20-25.
Forde, The—Olympic, Chgo., 20-25.
Foster and His Dog—Proctor's, Newark, N. J., 20-25.
FOY AND CLARK—Maryland, Balto., 20-25, Keith's, N. Y., 27-Dec. 2.
Francis, Emma—Orph., Los Angeles, 19-Dec. 2.
Frederick—Family, Sioux City, Ia., 20-25.
Freyde Brothers—Temple, Detroit, 20-25.
Gaffney and Grant—Huber's, N. Y., 20-25.
Gallagher and Barrett—Poll's, Hartford, Conn., 20-25, Poll's, Bridgeport, 27-Dec. 2.
Gardiner Children, Three—Bijou, Marinette, Wis., 20-25, Bijou, Escanaba, Mich., 27-Dec. 2.
Gardner, Jack—Cook's, Rochester, N. Y., 20-25.
Gardner and Stoddard—Majestic, Dallas, Tex., 20-25, Majestic, Fort Worth, 27-Dec. 2.
Gardner and Vincent—Shea's, Toronto, 20-25.
Gardner, Will—Keith's, Prov., 27-Dec. 2.
Garson, Marion—Orph., 'Frisco, 12-25, Orph., Los Angeles, 27-Dec. 2.
Garrison, Jules and Ella—Olympic, Chgo., 20-25.
Gassman, Josephine—H. and B., Bklyn., 20-25.
Gavin, Platt and Peerless—Keeney's, Bklyn., 20-25.
Gaylord, Bessie—People's, Cedar Rapids, Ia., 20-25.
Gaylord—Crystal, Cripple Creek, Col., 20-25.
Gelmar, John—Casto, Lawrence, Mass., 20-25.
Genaro and Theol—Empire, South Shields, Eng., 20-25, Empire, Edinburg, Scot., 27-Dec. 2, Empire, Glasgow, 4-9.
Genaro and Bailey—Orph., New Orleans, 20-25.
Gerard, Francis—G. O. H., Indianapolis, 20-25.
Gilbe, Tom—Proctor's, Newark, N. J., 20-25.
Gillette's Texas—Colonial, N. Y., 20-25.
Girard and Gardner—H. and B., N. Y., 20-25.
Girl in the Check—Bijou, New Haven, Conn., 20-25.
Gladman and Hamilton—H. and B., Bklyn., 20-25.
Glose, Annette—Keith's, N. Y., 20-25, Maryland, Balto., 27-Dec. 2.
Godfrey and Henderson—Orph., Utica, N. Y., 20-25, Mohawk, Schenectady, 27-Dec. 2.
Goforth and Doyle—Wood's, Sedalia, Mo., 20-25.
Golden Gate Quintette—Orph., Bklyn., 20-25.
Golden and Hughes—Bijou, Decatur, Ill., 20-25.
Gordon and Chacon—Family, Shamokin, Pa., 20-25.
Gorm, Guy—Chase's, Wash., 20-25.
Gottlob, Mr. and Mrs.—Grand, Fresno, Cal., 20-25.
Gould and Surratt—Orph., Bklyn., 20-25.
Granat, Louis—Keith's, Boston, 20-25.
Greaves, Ila—Gotham, Bklyn., 20-25.
Grant, Alf—Keith's, Phila., 20-25.
Grant, Sidney—Auditorium, Lynn, Mass., 20-25.
Green and Werner—Victoria, N. Y., 20-25, Proctor's 23d St., 27-Dec. 2.
Greenway Ry—Haymarket, Chgo., 20-25.
Gregoras, The—Garrick, Wilmington, Del., 20-25.
Guy's Parlor Minstrels—Wood's, Sedalia, Mo., 20-25.
Harbor and Lester—Proctor's 125th St., 20-25.
Hall, Artie—Victoria, N. Y., 20-25.
Halliday and Leonard—H. and B., Bklyn., 20-25, Casto, Fall River, Mass., 27-Dec. 2.
Hamill and Tom—Family, Mahanoy City, Pa., 20-25.
Hamilton and Wiley—Family, Mahanoy City, Pa., 20-25.
Hamlin, The—Bijou, Des Moines, Ia., 20-25.
Hammond, Mr. and Mrs. Charles—Family, Sioux Falls, S. D., 20-25.
Hayman, Helen—G. O. H., Syracuse, N. Y., 20-25, Keith's, Cleveland, 27-Dec. 2.
Hermanis Comedy Four—Bijou, Appleton, Wis., 20-25.
Harper, Desmond and Bailey—Keith's, N. Y., 20-25.
Harper, Frank and Belle—G. O. H., Steubenville, O., 20-25.
Harrington, Dan J.—Proctor's 23d St., 20-25.
Hawkins, Lee—Chase's, Wash., 27-Dec. 2.
Hart and De Mar—Colonial, N. Y., 20-25.
Hathaway, Belle—Keith's, Prov., 20-25.
Hathaway and Walton—Hathaway's, New Bedford, Mass., 20-25.
Hawkins, Lew—Proctor's, Albany, N. Y., 20-25.
Hawthorne and Burt—Amphion, Bklyn., 20-25.
Hayes and Healey—Portland, Portland, Me., 20-25.
Hayes and Wynne—Family, Hazleton, Pa., 20-25.
Hayman and Franklyn—Proctor's 58th St., 20-25, Proctor's, Albany, N. Y., 20-25.
Hearn, Tom—Colonial, N. Y., 20-25.
HELENA, EDITH—Ronacher's, Vienna, Austria, 1-30.
Hengler Sisters—Orph., Minneapolis, 19-25.
HERRMANN, THE GREAT—Orph., Bklyn., 20-25, Alhambra, N. Y., 27-Dec. 2.
Hersog-Camaras Sisters—H. and S., N. Y., 20-25.
Heumans, Three—Star, Hamilton, Can., 20-25.
Hickey and Nelson—Proctor's, Newark, N. J., 20-25.
Higgins and Phelps—Haymarket, Chgo., 20-25.
Hill, Murray K.—Majestic, San Antonio, Tex., 20-25.
Hoch and Elton—Shea's, Buffalo, 20-25, Shea's, Toronto, 27-Dec. 2.
Hoey and Lee—Keith's, N. Y., 20-25.
Holcombe, Curtis and Webb—G. O. H., Indianapolis, 19-25, Columbia, Cincinnati, 26-Dec. 2.
Holdsworths, The—Trent, Trenton, N. J., 20-25, Keeney's, Paterson, 27-Dec. 2.
Holland, Zay—Auditorium, Lynn, Mass., 20-25.
Holman, Al. and Mamie—Casino, Rotterdam, Holland, 16-30, Amsterdam Dec. 1-30.
Holt, Alf.—Chase's, Wash., 20-25.
Houdini—Temple, Detroit, 20-25.
Howard and Bland—G. O. H., Pittsburgh, 20-25.
Howard Brothers—Hopkins', Louisville, 20-25.
Howard's Dogs and Ponies—Colonial, Lawrence, Mass., 20-25.
Howards, The—Colonial, N. Y., 20-25.
Howison—Bijou, Des Moines, Ia., 20-25.
Hughes, Mr. and Mrs. Gene—Pastor's, N. Y., 20-25, Howard, Boston, 27-Dec. 2.
Hughes, Mr. and Mrs. Nick—Olympic, Chgo., 20-25.
Humes and Lewis—Haymarket, Chgo., 20-25.
Hunting and Walters—Milton, Pa., 20-25.
Hurleys, The—Atlantic Garden, N. Y., 20-25.
Huston and Dallas—Gotham, Bklyn., 20-25.
Hylands, Three—Bijou, Ishpeming, Mich., 20-25.
Imperial Jap Troupe—Family, Hazleton, Pa., 20-25.
Innes and Ryan—Atlantic Garden, N. Y., 20-25.
Italian Trio—Shea's, Buffalo, 20-25.
Japanese Guards—Circus, Henry, Vienna, Austria, 1-30.
Jeans, Hugh—G. O. H., Syracuse, N. Y., 20-25.
Jennings and Jewell—Bijou, Port Huron, Mich., 20-25.
Johnson, Harry—Olympic, Chgo., 20-25.
JOHNSTONES, MUSICAL—Maryland, Balto., 20-25, Keith's, Phila., 27-Dec. 2.
Jones and Walton—Crystal, Detroit, 20-25.
Jones' Pigs—Bennett's, London, Can., 20-25.
Jordan and Harvey—Pavilion, London, Eng., 11—indefinite.
Jose, R. J.—Moore's, Portland, Me., 20-25.
Kader, Abdul—Alhambra, N. Y., 20-25.
Kallakratus—Crystal, Detroit, 20-25.
Kartelli, Albert—Variete, Prague, Austria, 16-30, Wintergarten, Berlin, Germany, Dec. 1-31.
Karseys, Musical—Orph., New Orleans, 20-25.
Keatons, Four—Empire, Paterson, N. J., 20-25, Empire, Hoboken, N. J., 27-Dec. 2.
Keife, Zena—Keith's, Prov., 20-25.
Kelcy, Mr. and Mrs. Alfred—Orph., Denver, 20-25, Orph., Kansas City, 27-Dec. 2.
Kelly and Kent—Hathaway's, New Bedford, Mass., 20-25.
Kelly and Violette—Shea's, Toronto, 20-25.
Kelly, W. C.—Poll's, Springfield, Mass., 20-25.
Kemp and Pearl—Olympic, Chgo., 20-25.
Kenna, Charles—Family, Mahanoy City, Pa., 20-25.
Kennedy and Rooney—Gotham, Bklyn., 20-25.
Keno, Walsh and Melrose—Alhambra, N. Y., 20-25, Victoria, N. Y., 27-Dec. 2.
Kenton, Dorothy—Poll's, Bridgeport, Conn., 20-25.
Kern's Dogs—Temple, Detroit, 20-25.
Kiltie Trio—Bijou, Green Bay, Wis., 20-25.
Kimball Brothers—Howard, Boston, 20-25.
Kimball and Donovan—Mohawk, Schenectady, N. Y., 20-25.
Kingsley and Lewis—G. O. H., Syracuse, N. Y., 20-25.
Kitamura's Japs—Keeney's, Bklyn., 20-25.
Kitamura's Japs—Haymarket Chgo., 20-25.
Klein and Clifton—Orph., Kansas City, 20-25, Orph., Denver, 27-Dec. 2.
Klein and Klein—Orph., Springfield, O., 20-25.
Klein, Ott Brothers and Nicholson—Berlin, Germany, 1-30.
Kleiot, Musical—Poll's, Hartford, Conn., 20-25.
Klos Sisters—Victoria, N. Y., 20-25.
Koppe and Koppe—Keeney's, Bklyn., 20-25.
Labell—Keith's, Prov., 20-25.
La Croix, Paul—Main St., Peoria, Ill., 20-25.
Lambert and Pierce—Keith's, Prov., 20-25.
La Mount and Paulette—Grand, Joliet, Ill., 20-25.
Lancaster, Tom—Grand, Milwaukee, 20-25, Bijou, Kenosha and Racine, 27-Dec. 2.
Lane, Arthur—Majestic, Houston, Tex., 20-26.
Larsen Sisters—Gotham, Bklyn., 20-25.
Lasky's Musicians—Shea's, Buffalo, 20-25.
Latell Brothers—Lyceum, 'Frisco, 20-Dec. 2.
Lateli, Edwin—Orph., Los Angeles, 19-Dec. 2.
La Tour, Irene—Empire, Lewiston, Me., 20-25, Bangor 27-Dec. 2.
Laughlin, Anna—Orph., Bklyn., 20-25.
La Vardo and Huard—Crystal, Kokomo, Ind., 20-25.
La Vine and Leonard—Chase's, Wash., 20-25.
Lawman and Ewing—Howard, Chgo., 20-25.
La Zar and La Zar—Bijou, Danville, Ill., 20-25.
Le Clair, Harry—Moore's, Portland, Me., 20-25, Keith's, Prov., 27-Dec. 2.
Le Clair, John—Proctor's, Troy, N. Y., 20-25, Proctor's 58th St., N. Y., 27-Dec. 3.
Lee, Henry—Eden Musee—Indefinite.
Lee, Hugh and Bessie—Bijou, Appleton, Wis., 20-25.
Leffel, Trio—Majestic, Houston, Tex., 20-25.
Leighton, Lillian—Bennett's, St. Thomas, Can., 20-25.
Le Maire and Le Maire—Family, Shamokin, Pa., 20-25.
Leonard, Eddie—Keeney's, Bklyn., 20-25.
Leonard, Gus—Family, Lancaster, Pa., 20-25.
Leonard and Fulton—Columbia, St. Louis, 20-25.
Le Roy, Lillian—Keith's, Boston, 20-25.
Le Roy and Woodford—Amphion, Bklyn., 20-25, Keith's, Boston, 27-Dec. 2.
Leslie, George W.—Novelty, Topeka, Kan., 20-25.
Levy, Mr. and Mrs. Jules—Bijou, Marinette, Wis., 20-25.
Lewter, Harry B.—Keeney's, Bklyn., 20-25.
Lewis, Georgia C.—Arcade, Toledo, O., 20-25.
Lincoln, Frank—Colonial, N. Y., 20-25.
Lindsay's Dogs—Garrick, Burlington, Ia., 20-25.
Litchfield, Mr. and Mrs. Neil—Proctor's, Newark, N. J., 20-25.
Lockette, Mattie—G. O. H., Pittsburgh, 20-25.
Lockwood, Mr. and Mr. George—Pastor's, N. Y., 27-Dec. 2.
London Pantomime Company—Orph., Bklyn., 20-25.
Long and Cotton—Portland, Portland, Me., 20-25.
Loretto Trio—Orph., Omaha, 20-25.
Lucadeo, The—Arcade, Toledo, O., 20-25.
Lucas, Ed and Hazel—Unique, Winnipeg, Can., 20-25.
Lucy and Lucier—Crystal, Detroit, 20-25.
Lucier, Mr. and Mrs. Fred—Garrick, Wilmington, Del., 20-25.
Lucy and Lucier—Orph., 'Frisco, 20-Dec. 2.
Lukens, Four—Circus Carre, Amsterdam, Holland, 16-30, Schumans, Frankfort, Germany, Dec. 1-31.
Lynch, Dick—Shea's, Toronto, 20-25.
McAvoy, Dan—G. O. H., Pittsburgh, 20-25.
McCauley and Donovan—Liberty, Portland, Ore., 20-25.
McCord, Lewis—Alhambra, N. Y., 20-25.
McIntyre and McAvoy—Moore's, Portland, Me., 20-25.
McLaughlin, Helen—Amphion, Bklyn., 20-25, H. and S., N. Y., 27-Dec. 2.
M'MAHON AND CHAPPELLE—Amphion, Bklyn., 20-25, H. and S., N. Y., 27-Dec. 2.
M'MAHON'S MINSTREL MAIDS—Amphion, Bklyn., 20-25, H. and S., N. Y., 27-Dec. 2.
McNamee—Bennett's, London, Can., 20-25.
McSorley and Eleanore—Bijou, Escanaba, Mich., 20-25, Bijou, Calumet, 27-Dec. 2.
Macdonald, James—Temple, Detroit, 20-25, Cook's, Rochester, N. Y., 27-Dec. 2.
Mack, Wilbur—Lyric, Terre Haute, Ind., 20-25, Olympic, South Beach, 27-Dec. 2.
Mack and Dugal—Bijou, Appleton, Wis., 20-25.
Mack and Leonard—G. O. H., Pittsburgh, 20-25.
Maddox and Frank—Novelty, Denver, 20-25.
Mallory Brothers, Brooks and Halliday—Bijou, Fall River, Mass., 20-25, Hathaway's, New Bedford, 27-Dec. 2.
Mantelli—G. O. H., Pittsburgh, 20-25.
Mantell's Marionettes—Unique, Eau Claire, Wis., 20-25.
Marcena, Navaro and Marcena—Shea's, Toronto, 20-25.
Marcey and Fox—Atlantic Garden, N. Y., 20-25.
Marlowe and Plunkett—Howard, Boston, 20-25.
Marshall the Mystic—Tichi's Variete, Prague, Austria, 1-30.
Martin and Ridgeway—Howard, Boston, 20-25.
Martine Brothers—Colisco, Lisbon, Portugal, 1-Dec. 30.
Mason and Keeler—Proctor's 23d St., 20-25.
Massey and Kraemer—Crystal, Frankfort, Ind., 20-25.
Mathews and Ashley—Cook's, Rochester, N. Y., 20-25.
Mathews and Harris—Pastor's, N. Y., 20-25.
Maximillian—Keith's, Phila., 20-25.
Mecusker, Inez—Family, Mahanoy City, Pa., 20-25.
Mealy and Madison—Gotham, Bklyn., 20-25.
Meers, Three—Keith's, Prov., 20-25.
Meir and Mora—Alhambra, Brighton, Eng., Dec. 4-9.
Melville and Adelle—Broadway, San Bernardino, Cal., 20-25.
MEREDITH SISTERS—Tivoli, Cape Town, S. A., Oct. 18-Nov. 28, Tichy, Prague, Austria, Dec. 16-31.
Merion's Dogs—Olympic, Chgo., 20-25.
Merrills, Three—Stoll Tour, England—indefinite.
Merritt, Hal—Orph., New Orleans, 20-25.
Mettler, Low—Tivoli, Cape Town, S. A., Oct. 23-30.
Messenger Boys' Trio—Haymarket, Chgo., 20-25.
Military Octette—Shea's Buffalo, 20-25, Shea's, Toronto, 27-Dec. 2.
Mills and Morris—Poll's, Bridgeport, Conn., 20-25.
Millman Trio—Columbia, Cincinnati, 19-25, Chgo., 27-Dec. 2.
Mitchell and Cain—Hopkins', Louisville, 20-25, Hopkins', Memphis, 27-Dec. 2.
Mitchells, Three—Haymarket, Chgo., 20-25.
Mitchell Sisters—9th and Arch., Phila., 20-25.
Minmaas, The—Olympic, Chgo., 20-25.
Mollenhauer, Edward—Keith's, Prov., 20-25.
Monroe, George W.—Alhambra, N. Y., 20-25.
Monroe, Mack and Lawrence—Mohawk, Schenectady, N. Y., 20-25, Orph., Utica, 27-Dec. 3.
Mooney and Holbein—Maryland, Balto., 20-25, Chase's, Wash., 27-Dec. 2.
Morrell and Deeley—Unique, Los Angeles, 20-25.
Morris and Hooker—Grand, Milwaukee, 20-25.
Morton, James J.—G. O. H., Pittsburgh, 20-25.
MOTOGIRL, LA—Coliseum, Vienna, Austria, 1-30.
Motoring—Alhambra, N. Y., 20-25.
Mowatts, Five—Proctor's, Newark, N. J., 20-25, Victoria, N. Y., 27-Dec. 2.
Mullen and Correlli—Cook's, Rochester, N. Y., 20-25.
Murphy and Andrews—Family, Shamokin, Pa., 20-25.
Murphy and Francis—H. and B., Bklyn., 20-25.
Murphy, Mr. and Mrs. Mark—Poll's, Springfield, Mass., 20-25.
MURPHY, W. H., AND BLANCHE NICHOLS—Temple, Detroit, 20-25, Cook's, Rochester, N. Y., 27-Dec. 2.
Murray and Lane—Chase's, Wash., 27-Dec. 2.
Nawn, Tom—Victoria, N. Y., 20-25.
Nelsons, Ten—Temple, Detroit, 20-25.
Newell and Niblo—Orph., Utica, N. Y., 20-25, Orph., Reading, Pa., 27-Dec. 2.
Newman, Joseph—Majestic, Chgo., 20-26.
NIBLO, FRED—Proctor's 58th St., 20-25, Victoria, N. Y., 27-Dec. 2.
Nichols Sisters—G. O. H., Syracuse, N. Y., 20-25.
Night in Venice, A—Cook's, Rochester, N. Y., 20-25.
Nino, Leo—Hathaway's, New Bedford, Mass., 20-25.
Norman, Mary—Proctor's 23d St., 27-Dec. 2.
NORTON, MISS, AND PAUL NICHOLSON—Haymarket, Chgo., 13-18.
Norrises, The—Lyceum, Phila., 20-25.
Norworth, Jack—Maryland, Balto., 20-25, G. O. H., Syracuse, N. Y., 27-Dec. 2.
Nugent, J. C.—Auditorium, Lynn, Mass., 20-25, Poll Circuit 27-Jan. 7.
O'Day, Ida—Majestic, Waco, Tex., 20-25.
O'Kabe Troupe—G. O. H., Indianapolis, 20-25.
Oravs, The—West Side, Janesville, Wis., 20-25.
Pantzer Trio—Empire, Hoboken, N. J., 20-25.
Palmer and Jolson—G. O. H., Indianapolis, 20-25.
Parker, Nick—Atlantic Garden, N. Y., 20-25.
Patty Brothers—Columbia, St. Louis, 20-25.
Paulo and Marlowe—Orph., Kansas City, 19-25.
Pelot, Fred and Annie—Majestic, Chgo., 20-25.
Pero and Wilson—Jeffer's, Saginaw, Mich., 20-25.
Perry and Higgins—Howard, Boston, 20-25.
Phroso—Lyric, Cleveland, 20-25.
Picaro Troupe—Bennett's, London, Can., 20-25.
Piccolo Midgets—Casto, Fall River, Mass., 20-25, Keith's, Prov., 27-Dec. 2.
Pierce and Mazie—Orph., 'Frisco, 12-25, Orph., Los Angeles, 27-Dec. 9.
Pirrocoffs, Four—Shea's, Toronto, 20-25.
Powers, James T.—Proctor's 58th St., 20-25, Victoria, N. Y., 27-Dec. 2.
Powers, Mr. and Mrs. John T.—Orph., Springfield, O., 20-25.
Powers and Theobald—Grand, Joliet, Ill., 27-Dec. 2.
Prince, Arthur—Orph., Kansas City, 20-25.
Pullen, Luella—West Side, Beloit, Wis., 20-25.
Quigley Brothers—Poll's New Haven, Conn., 20-25.
Rackett and Hazard—Empire Tour, Eng., 6-30.
Radford and Valentine—Tivoli, Leeds, Eng., 20-25, Palace, Belfast, Ire., 27-Dec. 2, Stoll Tour 4-Feb. 26.
Raimund and Good—Pastor's, N. Y., 20-25.
Rapoli—Arcade, Toledo, O., 20-25.
Rathbuns, Flying—Amphion, Bklyn., 20-25.
Rauf, Claude—Bijou, Bay City, Mich., 20-25.
Raymond—Atlantic Garden, N. Y., 20-25.
Razarfa, The—Family, Shamokin, Pa., 20-25.
Redford and Winchester—Columbia, Cincinnati, 20-25, Orph., New Orleans, 27-Dec. 2.
Reeves and Quinn—Keith's, N. Y., 20-25.
Reichen's Dogs—G. O. H., Pittsburgh, 20-25.
Reiner, Helen—Chase's, Wash., 27-Dec. 2.
Remington, Mayme—Proctor's, Newark, N. J., 20-25, Proctor's, Albany, N. Y., 27-Dec. 2.
Rennier and Gaudier—H. and S., N. Y., 20-25.
Reno and Richards—Mohawk, Schenectady, N. Y., 20-25.
Reynard, Ed F.—Shea's, Toronto, 20-25, Temple, Detroit, 27-Dec. 2.
Rice and Cady—Columbia, Cincinnati, 19-25, Hopkins', Louisville, 26-Dec. 3.
Rice and Elmer—G. O. H., Syracuse, N. Y., 20-25.
Rice and Kemp—Hopkins', Memphis, Tenn., 20-25.
Riggs, H. E.—9th and Arch., Phila., 20-25.
Ring, Julia—Poll's, Bridgeport, Conn., 20-25.
Ritchie, Adele—Gotham, Bklyn., 27-Dec. 2.
Robbins and Trenaman—Grand, Milwaukee, 20-25.
Robinson, Ethel—Orph., Omaha, 19-25.
Robson, Mrs. Stuart—Orph., Denver, 27-Dec. 2.
Rochester Brothers—Olympic, Chgo., 20-25.
Roches's Dogs and Ponies—Bijou, New Haven, Conn., 20-25.
Rogers, Will—Keith's, Boston, 20-25, Keith's, Prov., 27-Dec. 2.
Rooney, Katie—Colonial, Lawrence, Mass., 20-25, Park, Worcester, 27-Dec. 2.
Roses, Three—Victoria, N. Y., 20-25.
Ross and Golet—Olympic, Chgo., 20-25.
Rossow, Charlie—Proctor's 23d St., 20-25.
Rossow Midgets—Proctor's 23d St., 20-25.
Russell and Dunbar—Grand, Joliet, Ill., 20-25, Lyric, Terre Haute, 27-Dec. 2.
Russell, Bijou—Duchess and Paragon, London, Eng., 20-25, Canterbury and Paragon 27-Dec. 2, Hippodrome, Margate, 4-9.
Russell, Lillian—Proctor's, Newark, N. J., 20-25, Proctor's, Albany, N. Y., 20-25.
Russell, Phil and Carrie—Weast's, Peoria, Ill., 20-25, Olympic, Chgo., 27-Dec. 2.
RYAN, THOMAS J., AND MARY RICHFIELD—G. O. H., Pittsburgh, 20-25, G. O. H., Indianapolis, 27-Dec. 2.
SABEL, JOSEPHINE—Tivoli and Oxford, London, Eng., 6-Dec. 1.
Sandor, Paul—Victoria, N. Y., 20-25, Proctor's, Albany, N. Y., 27-Dec. 2.
Santell—Chutes, 'Frisco, 20-Dec. 2.
Saroney, Gilbert—Flacher's, 'Frisco, 20-25.
Sato, O. K.—Keith's, Boston, 20-25.
Savoy Quartette—Keith's, Prov., 27-Dec. 2.
Savoys, The—Jeffer's, Saginaw, Mich., 20-25.
Seldoms, Three—Shea's, Buffalo, 20-25.
Semon, Charles F.—Orph., Reading, Pa., 20-25, Proctor's 58th St., 27-Dec. 2.
Serra, Charles—Proctor's 23d St., 20-25.
Seville, Lily—Pastor's, N. Y., 20-25.
Shean and Warren—Poll's, Bridgeport, Conn., 20-25.
Sherman and De Forrest—O. H., Youngstown, O., 20-25, Trent, Trenton, N. J., 27-Dec. 2.
Shattuck, Truly—Keith's, Cleveland, 20-25.
Shaw, Mr. and Mrs. Larry—Crystal, Detroit, 20-25.
Silvano—Keith's, Phila., 20-25.
Simleys, Three—Huber's, N. Y., 20-25.
Simon and Gardner—Keith's, Boston, 20-25.
Simpsons, The—Portland, Portland, Me., 20-25.
Sims, Rouble—Bijou, Dubuque, Ia., 20-25.
Singleton, Mazie—Gotham, Bklyn., 20-25.
Singer's Monkeys—Family, Shamokin, Pa., 20-25.
Smuna Sing Hpoo—Hathaway's, New Bedford, Mass., 20-25.
Smiri and Kessner—Poll's, Bridgeport, Conn., 20-25.
Smith and Reagan—Huber's, N. Y., 20-25.
SNYDER AND BUCKLEY—Colonial, N. Y., 20-25, Orph., Bklyn., 27-Dec. 2.
Somers, Ernest—9th and Arch, Phila., 20-25.
Spissell Brothers and Mack—H. and B., Bklyn., 20-25, Keith's, Boston, 27-Dec. 2.
Spook Minstrels—Orph., Omaha, 19-25, Orph., Kansas City, 26-Dec. 2.
Stahl, Rose—Hopkins', Memphis, 12-25, Hopkins', Louisville, 26-Dec. 2.
Staley and Birbeck—Keith's, Phila., 20-25.
Stanley and Aileen—Crystal, Denver, 20-25.
Steeley, Doty and Coe—Howard, Boston, 20-25.
Stein, Eretto, Family—Krystal, Leipsig, Germany, Dec. 1-31.
Sterling, Kitty and Buster—9th and Arch, Phila., 20-25.
Stevens, Edwin—Proctor's 58th St., 20-25.
Stinson and Merton—Orph., Kansas City, 20-25.
Strakosch, Avery—Poll's, Springfield, Mass., 20-25.
Stratton, W. D.—Family, Shamokin, Pa., 13-25.
Sullagier Brothers—Howard, Boston, 20-25.
Sully Family—Pastor's, N. Y., 20-25.
Sully, Low—Keith's, Prov., 20-25.
Sully and Phelps—Empire, Freeport, Ill., 20-25, Bijou, Danville, 27-Dec. 2.
Summers and Winters—Novelty, Topeka, Kan., 20-25.
Sunny South—Poll's, Springfield, Mass., 20-25.
Sylvester, Jones and Pringle—Hopkins', Louisville, 20-25.
Talbot and Rogers—Hopkins', Memphis, 19-25, Olympic, Chgo., 27-2.
Tally-Ho Duo—Family, Pottsville, Pa., 20-25, Family, Hazleton, 27-Dec. 2.
Tenley, Elmer—Keith's, Boston, 20-25, Keith's Prov., 27-Dec. 2.
Texarkana and Walby—Pastor's, N. Y., 20-25.
Thomas and Payne—Keith's, Boston, 20-25.
Thompson, Harry—Haymarket, Chgo., 20-25.
Toscanin Arabs—Keith's, Phila., 20-25, Keith's, Prov., 27-Dec. 2.
Traney, Kittie—Proctor's 58th St., 20-25.
Transatlantic Four—Proctor's 125th St., 20-25.
Trask and Gladden—Orph., Springfield, O., 20-25.
Troba—Orph., 'Frisco, 20-Dec. 2.
Troja—Howard, Boston, 20-25.
Troubadours, Four—Grand, St. Louis, 19-25.
Troubadours, Three—Majestic, Hot Springs, Ark., 20-25.
TRUESDELL, MR. AND MRS. HOWARD—Keith's, Boston, 20-25.
Tulsa—Bijou, Appleton, Wis., 20-25.
Tyler, Florence—Hazleton, Pa., 20-25.
Vagge, Milo—Bennett's, London, Can., 20-25.
Valmore and Horton—Empire, Johannesburg, S. A., 6-Dec. 16, Tivoli, Cape Town, 18-Jan. 27.
Valpos, The—Bijou, Des

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Olympic, this week, Orpheum Show, including the Colonial Septette, Merian's dogs, Dooley and Sayle Garrison, Edgar Bixley, Sisters and Lawrence Ford, Watson Winter, Campbell and Johnson, Kemp and Pearl, Mr. and Mrs. Hughes, the Mitchells, Dilda Walker, Ross and Golet, Harry Johnson, and Rochester Brothers.—Haymarket: Hazardous Globe, Edmund Day and co., Vernon Tromps, Messenger Boys' Trio, Kitamura Japs, Barry Thompson, Estelle Wordett and co., Lew Wells, Dancing Mitchells, Humes and Lewis, Ry Greenway, Higgins and Phelps, Mora Cobine, and Baltimore Quartet.—Colosseum: Keller sextette.—Sid J. Euson's Theatre: Barrows Dunn and Chow Chow Burlesquers, Les Parisiennes, Fred and Aurie Peiot, Four Conellys, and Emerald Quartette.—Trocadero: Nina Bartolini and Rentz Santley co.—Folly: Alcazar Beauties.—Item: The New Majestic is nearing completion.

OTIS COLBURN.

BOSTON, MASS.—Louis Simon and Grace Gardner head the bill at Keith's this week. Other cards are the Four Welsons, Will Rogers, Elmer Tenley, the Basque Quartette, Mr. and Mrs. Truesdell, O. K. Sato, Cartmell and Harris, Cabaret's dogs, Cherry and Bates, Thomas and Paine, Delmore and Oneida, Louis Granat, and Lillian Le Roy.—Rice and Barton's Gaiety Extravaganza co. is at the Lyceum this week.—The Devil's Daughter will prove attractive to the patrons of the Palace.—The High School Girls are at the Columbia, headed by Nat and Sol Fields and Terry and Elmer.—Sabel Johnson and May Belmont are important additions to the burlesquers at the Howard. Others are Troja, Fitzgibbon, Morse and Drislane, Steely, Doty and Coe, Cook and Sylva, Marlow, Plunkett and co., Emelie Penner, Centure and Gillette, Martin and Ridgway, the Albertys, Kimball Brothers, Ferry and Higgins, Sullagley Brothers, and the Howardscope.—At Austin and Stone's are Leonard and Bastedo, Bartow and Nicholson, Christy Brothers, Ed and Rolla White, and Kitty Hoffman.—The vaudeville Sunday concerts are flourishing, with the Boston, Fremont, Globe, Majestic and Bowdoin Square in full swing. Rumor has it that there will be still another series opened within a month.—Johnny Quigley, the newsboy tenor, sang at the early mass in the Newspaper Row service last Sunday. He has been a way from Boston for more than a year.

JAY BENTON.

PHILADELPHIA, PA.—A new feature is inaugurated at the Lyceum Theatre this week. In addition to the "Wheel" booking, the High Rollers, Manager Jermon has added vaudeville features in continuous performances from 1 to 10.30 p.m. The burlesque co. gives its usual performances and extra talent changed weekly completes the continuous plan.—Keith's New Theatre 25 presents Alf Grant and Ethel Hoag, Wilfred Clarke and co., Maximillian, May Belfort, Silvano, Staley and Birbeck, Durand Trio, and Hassan Ben Ali's Arabs. Business as usual.—At the Casino the Casino Girls co. is a good card. Gay Masqueraders 27.—Trocadero, with the Colonial Belles, has good prospects.—Reilly and Wood's show is at the Bijou. California Girls 27.—The Ben Ton, with continuous, offers Cotton's dancing, Gossip and Georgie, Max Hoey, York and Fox, Colrado, Siddons Brothers, Anderson and Allen, Jones and Smith, Berry and Montesho, Tabar Brothers, Al Williams, and Williamson and Gilbert.—The Arch Street Museum has Mitchell Sisters, Kitty and Buster Sterling, H. B. Higgs, Mr. and Mrs. George Lockwood, Ernest Somers, and Allen and Dalton.—There is a rumor that the burlesque war is shortly to be settled and that two of our theatres now devoted to this style of attraction will change their plans.

S. FERNBERGER.

MINNEAPOLIS, MINN.—Julien Ettinge made a hit at the Orpheum week 5. During his visit here he was the guest of the Roosevelt Club, that attended in a body 7 and gave a smoker for Mr. Ettinge. Others were Eva Westcott, Charley Case, Yankee Doodle Boys, Klein and Clifton, Dixon and Anger, and Whistling Tom Browne. Week 12: Harry Corson Clarke and co., Spook Minstrels, Mr. and Mrs. Kelcey, Carver and Pollard, Ethel Robinson, Russian Troupe of Dancers, and Budd Brothers.—The Lyceum has Mrs. Tom Thumb, Bonnie Gaylord, Hingal Brothers, Chester, Charles S. Laird, and Ryder's monkeys.—The Unique has Smith and Winchester, Marie Laurens, Toney Terry Trio, Gus Kirahle, Louis A. Hawrey, Miller Brothers, Herman La Finer, and Harold Beckrow.—The Broadway Gaiety Girls were the attraction at the Dewey week 12.—Item: The International Circuit Co., lessee of the Lyceum, have obtained a ninety-nine years' lease of a downtown site, on which they will erect a theatre at a cost of $150,000. This will be the home for vaudeville, while the Lyceum, it is said, will go back to stock under Dick Ferris' management.

CHARLES M. LANE.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): Reilly and Woods Show 12-13 to fine business and gave a first-class performance. Miss New York, Jr., 20-22.—Items: Frank Fogarty has gone to Covington, Ky., to rehearse the Elks' Minstrels.—La Belle Atalanta will close with the High School Girls co. 25 at Boston.—The Elks had a large drag 14.—Appearing at Elks' Hall 15 were Emil Close, Beach and Beshler, Harry Tilford, Pansie Deacon, and John A. Driscoll.—Pauline Wells, the Lloyds, George A. Gaskins, and Musical Hustis appeared for the Railroad Engineers 16.—Orth and Fern, the Revere Sisters, and Kennedy and Evans deserve special mention with the Reilly and Wood co.

WALTER C. SMITH.

KANSAS CITY, MO.—The bill at the Orpheum 12-19 was good and pleased large audiences. The Petkin Sextette furnished a very entertaining act. Mary and Hall in A Timely Awakening also won favor. Others were Allison's monkeys, Dorothy Drew, Dixon, Bowers, Hal Merritt, and Bryant and Saville.—A feature at Take's was the engagement of John L. Sullivan, whose monologue and sparring exhibition attracted large crowds.—Jess Dewree's co. was the Century attraction 12-18, playing to satisfactory business. May Howard co. 19-25.—The Blue Ribbon Girls at the Majestic 12-19 pleased good audiences. Majestic Burlesquers 19-25.

D. KEEDY CAMPBELL.

DENVER, COL.—Orpheum: Week 6: Charles Leonard Fletcher, Frank Ebert, and Lindon Beckwith were hits. Week 12: Salerno, Eva Westcott, Stella Lee, Maland Trio, Dixon and Anger, Whistling Tom Browne, and the Musical Goodmans.—Crystal (G. Ira Adams, mgr.): J. J. and Myra Davis Dowling, Charles Carberry, Pearl Stanton, Cole and Cole, Watkin and Wilson, Clarence Burton, and George W. Leslie.—Novelty (H. Lobelield, mgr.): Buckeye Trio, Paul Brandford, De Carlo-Starke Troupe, Jessie Gardiner, Two Comrades, the Raymonds, and Miller.

MARY ALKINS BELL.

CLEVELAND, O.—The bill at Keith's Prospect Theatre 26-28 includes Truly Shattuck and the City Girls, Hal Davis, Inez Macauley and co., Baron's dogs, Sherman and De Forest, A. O. Duncan, Helen Reimer, Chick, and Courtley and McBride.—Richmond Hayes in A Wise Guy is at the Star Theatre 26-28.—The Rose Hill English Folly co. comes to the Empire 26-28.—Pierce heads the following bill at the Lyric Theatre 26-28: Ted E. Rex, Arlington and Robinson, Castle and Collins, and Dermondt and Russell.

WILLIAM CRAFTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): The big hits 12-18 were made by Alf. Grant, May Belfort, Ezekiel Allisons, Harmer, Desmond and Bailey, and J. K. Murray and Clara Lane. Others were Mr. and Mrs. Howard Truesdell, Pitschkas, Mowe and Drislane, Le Pean, Cabaret's dogs, Derkville Sisters, the Mantelays, Lolia Taylor, Dudley and Chaikyn, and Shepard and Ward. Large houses.—Westminster (George H. Batcheller, mgr.): Ben Arthur's Morning Glories to good houses 12-18. Bowery Burlesquers 20-25.

HOWARD C. RIPLEY.

SAN FRANCISCO, CAL.—Orpheum week 6-12: Melville and Stetson, Raven Pravels and her Arabian whirlwinds, Edwin Lotell, the Emmas, Sidney Marvelle, Prelle's dogs, Mr. and Mrs. Edward Esmond, Hamilton Verona, and others.—Chutes: Vaudeville and many new concessions.—Fischer's: An interesting musical satire was given 6-12, called The Yacht Girl, written by James C. Crawford. It was put on owing to the late Fisher's anniversary week. The houses were crowded.

OSCAR SIDNEY FRANK.

ALBANY, N. Y.—Proctor's Theatre (Howard Graham, res. mgr.): Week 12-18, large business, as usual. Ish Thompson's elephants and Charles Vegos headed a good bill, including Keno, Welsh and Melrose, Tuscher Aurina, Edward Gray, Mallory Brothers, Brooks and Pollard, Edgar Allen, Emelie La Croix co., and Dan J. Harrington.—Gaiety Theatre (Howard R. Nichols, mgr.): The Parisian Widows drew crowded houses. London Belles 20-25.

GEORGE W. HERRICK.

PITTSBURG, PA.—Grand (Harry Davis, mgr.): This popular home continues to do a capacity business. Week 20-25: Madame Mantelli, Ryan and Richfield, James J. Morton, Stevens Family, Howard and Bland, Rafelon's dogs, World Comedy Four, Amoris, Mattie Lockette, Mack and Leonard, Garzella and Hurd, Helen Richards, Joe Edmunds. This house has no opposition in its line and is reaping a fine harvest for its managers.

ALBERT T. S. HEWES.

INDIANAPOLIS, IND.—Grand (Hunter Bradley, mgr.): Lillian Burkhardt made a decided hit as headliner of a splendid bill 13-18. Yankee Doodle Boys were a close second. Millman Trio, Celina Rube, Radford and Winchester, La Estrellita, James H. Cullen, and Rice and Cady all made good. Excellent business.—Empire (Charles Zimmerman, mgr.): Merry Makers Burlesquers 13-18 opened to S. R. O. Williams Idvals 20.

PEARL KIRKWOOD.

CINCINNATI, O.—The Columbia bill 12-18 included Henrietta De Serris' living statuary, Bissel's horse, 3 Miller Kent and co., Motorgraph Kiss' Pyle, Violet Dale, Howard Brothers, Ellis-Nowlin Pyle, and Mitchell and Cain.—People's had the Rentzler Burlesquers, assisted by Edmund Hayes, in A Wise Guy.—The Standard had a good bill in The Rainey Children.

H. A. HYTTEN.

TOLEDO, O.—At the Arcade week 12 Rebecca Warren made her vaudeville debut in A Match for a Magistrate. Others were McMahon's Watermelon Girls, Charles Serra, Klekko and Fravoli, McMahon and Chappelle, Martin and Ridgway, and Madame Emmy's dogs. Business fair.—At the Empire Harry Bryant's co. appeared to fair houses.

C. M. EDSON.

WASHINGTON, D. C.—The bill at Chase's, where the attendance is always big, week 20-25 presents Marshall P. Wilder, Cressy and Dayne, Favor and Sinclair, De Witt, Burns and Torrance, Gyula Gorzo, Alf Holt and Lavine, and Leonard.—At Kernan's Lyceum the Dainty Paree co. is the attraction. Fay Foster co. 27.

JOHN T. WARDE.

BUFFALO, N. Y.—Shea's: Week 13 offered: Five Piroscoffis, Elinore Sisters, Cole and Johnson, Gardner and Vincent, Ed F. Reynard, Kelly and Violette, Richard Lynch, and Marisona, Navaro and Marisona.—Lafayette Theatre: played Miner's Americans to good business.—At the Garden The Rose Tons pleased fair business.

P. T. O'CONNOR.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): A splendid bill week 6-12 embraced Twelve Broomstick Witches, Clayton, Jenkins and Jasper, Raymond and Caverly, and O'Brien and Buckley, and as holdovers Three Navarros, Endall and Forbes, Browning and Walley, and Captain Bloom and his Wireless Telegraphy.

DON W. CARLTON.

BALTIMORE, MD.—The bill at the Maryland 20-25 includes Mr. and Mrs. Gardner Crane, Fox and Clarke in A Modern Jonah, Wentworth's horses, Musical Johnstons, and others.—The California Girls are at the Monumental. Dainty Paree 27.

HAROLD RUTLEDGE.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): Very large audiences smiled 13-18 at Marlow, Plunket and co., Dorothy Kenton, Mr. and Mrs. Mark Murphy, George B. Alexander, The Girl in the Clouds, Smith and Campbell, and Roches's dogs and ponies.

A. DUMONT.

OMAHA, NEB.—The attendance at the Creighton Orpheum keeps up splendidly. Bill for week of 12 is Paulo and Marlo, Cole Francis Bower, Bellclair Brothers, Klein and Clifton, Arthur Prince, Charley Case, Mosher, Houghton and Mosher.

J. R. RINGWALT.

TORONTO, CAN.—Shea's (J. Shea, mgr.): Taylor Holmes, W. H. Murphy, Blanche Nicols and co., Ferry Corwey, Daley Harcourt, H. Sylvans, Avon Comedy Four, and J. Frances Dooley 13-18 to good business.

STANLEY McKROWN BROWN.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.; George A. Haley, res. mgr.): Katie Rooney was the feature of the bill week 13-18 and scored a big hit. Others were J. K. Hutchinson and Belinda Bainbridge, Knickerbocker Girls, Theo and Camille La Jess, Musical Tanzans, Rebecca North, and John Geiger. Good bill and attendance.—Sheedy's (M. B. Sheedy, mgr.; C. E. Cook, res. mgr.): The banner bill of the season week 13-18 included Eight Vassar Girls, Eleanor Moretti and co., Greene and Werner, Three Zolars, Paul Stephens, Ned Nye and Floye Redlidge, the Reid Sisters, and George Edwin. Excellent bill and large attendance.—Items: John Harding, musical director of The Prodigal Son, resigned 11 and joined his wife, Katie Rooney, in this city.—Eleanor Moretti and co. presented one of the best one-act plays seen here this season.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business very good week 13-18, with Ric Ben Hassan Ben Ali's Arabs, Berts Coote and co., Snyder and Buckley, Barron's dogs, Chassino, Italian Trio, George W. Day, and Beenah and Miller.—Corinthian Theatre (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): Rose Sydell's co. to fine houses. Ben Tons 20-25.—Item: The Case of Kittie Brandenberg, late of the Jersey Lilies, against Manager Fred C. Strauss, of the Corinthian, for back salary (Strauss representing the Columbian Amusement Co.), was dismissed with costs to plaintiff.

HAZLETON, PA.—Family (Harry D'Reta, gen. mgr.; Harry J. Knoblauch, res. mgr.): Week of 13 packed houses are being well pleased with Boon's dogs, the Marquands, Creech and Richards, Merritt and Rosella, James and Davis, and Edward Rosner.—Items: General Manager D'Reta has completed arrangements for opening a new family theatre at Carbondale 27. Harry Knoblauch, the manager of the local house, will take charge of the Carbondale house, and his place will be taken by John Hengber, of Mahanoy City.—The headquarters of the Keystone Amusement Co. will hereafter be at Hazleton.

PATERSON, N. J.—Empire (A. M. Bruggemann, mgr.): Good audiences 13-18, with Barrows-Lancaster co., Cain's Goats, Mathews and Harris, Charles Kenna, Flying Rathbecons, Burke and Dempsey, Eckhoff and Gordon, and Ada Arnoldson.—Bijou (J. H. Bowley, mgr.): Miss New York, Jr., showed to good business. Empire Burlesquers 20-25.—Family Theatre (Morris Sims, mgr.): The following bill pleased: Three Barneys, Eileen Niblo, Melville and Conway, Al. Price, and the Musical Bennetts.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week 12-19: Rachor Sisters, Leonhardt, Barrington, Great Francollins, Fox and Summers, Peter J. Smith. Packed houses; extra line bill.—Weast (C. F. Bartens, mgr.): Hall and Culhane, Edith Williams, Lazar and Lazar, Washer Brothers, Williams and Thompson. Very good; excellent patronage.—Jacobs (A. F. Jacobs, prop.): Bill good, with the Midgleys favorites.

SAGINAW, MICH.—Jeffers' Theatre (Sam Marks, mgr.): Mrs. Tom Thumb and Count and Baron Magri, Bobby Mack, Mr. and Mrs. Bobby Keane, Don Carlos, Harry S. Gosselins, Stoddard and Wilson 6-11. Very good bill; business excellent. Lawson Brothers, Carl Raymond, the Rentzros, Maude Rockwell, J. W. Sherry, Tegge and Daniels, and Harry S. Gosselins 13-18 opened to good houses.

HOUSTON, TEX.—Majestic (G. C. Cunningham, mgr.): This theatre was opened by the Interstate Amusement co. 6 with a crowded house and excellent performance. The bill included Josephine Jacoby, Thomas J. Keough and co., Prosper Thompson, Orgerita Arnold, C. Grant Gardner and Marie Stoddard, and Gus Bruno. There were no special ovations.

DES MOINES, IA.—Bijou (Fred Buchanan, mgr.): Week 12-19: Pettit Family, Cassad and De Verne, Welch and Maitland, Master Holder, Harry Howard, Clarence Marsh, Michael Angelo Asbetti, Capacity business.—Mirror Theatre (W. R. Gowley, mgr.): Week 12-19: The Alarcons, Mr. and Mrs. Orin McKnight, John Morrison, the Aldeans, and Bob White.

DALLAS, TEX.—Majestic (Nathan Platsbeck, mgr.): Week 6-11: Isabelle Dalzell, Frank Wilson, Murray K. Hill, Armstrong and Holly, Mlle. Dehr and American Four made up the successful second week's bill. S. R. O. every night. Week 12-18: Mr. and Mrs. Pantine Fisher, Thomas Leslie Trio, Mamie Fulton, the Germans, Arthur Lane, and Mamie Rockey.

LANCASTER, PA.—Family Theatre (Edward Mozett, mgr.): Large houses continued 12-18, and the following bill proved satisfactory: Mozett's ponies and dogs, Dell and Family, Joe Edwards, Dumont Sisters, and Edward A. Welch. Mitchell and Love were presented free according by Hiems. Le Maire and Le Maire assisted their show.—Items: Workmen are laboring day and night to complete the new Family Theatre for its opening, 27.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Week 12: Charles and Jay Abearn, Dorothy Jordan, Kennedy and Mooney, Miller's chickens, J. C. Nugent and co., Frank Bush and Dempsey and Lee, Quad bill; large houses.—Bijou (Hedgerall and Brownell, mgrs.): Bobbie's Kutchenkutchers week of 12. Houses and performance good.

SPRINGFIELD, MASS.—The bill at Poli's week 13-18 was the Cullen Family, Bissy and Scarpent, Crowe and Hayes, Grand Opera Trio, Dolgoff and Kenneon, Gallagher and Barrett and Fulton Rodgers.—The Miners had the Trocadero Burlesquers first half the week, in which Brian, the behemoth, was the specialties.

SCRANTON, PA.—Star (Alf. G. Hartington, mgr.): Wiles, Weston and Rose 12-18 pleased large audiences.—Family Theatre (D. F. McCoy, mgr.): Week 12-18: Pierce, Ted E. Rex, Bowe and Hodgens, De Rennett and Shanks, Gregory and Russell, Mr. and Mrs. Nash, and Ed R. Boyd. Good bill; excellent business.

NEWARK, N. J.—Proctor's (H. C. Stewart, res. mgr.): Week 13-18: James Y. Stevens and co., Hawley Quintette, Mason and Keator co., Maude Kelly, Harman and Franklyn, Carson Trio, Fowler and Hardy, and Lester Trio. Crowded houses.—Wallack's (W. S. Cleft, mgr.): Week 12-18 the World Beaters, to capacity houses. Week 20-25: Wine, Women and Song.

FORT WAYNE, IND.—Majestic Temple: Opening week of vaudeville 12-18, with Frankie Rogers, Reif Brothers, Bladis Howard, Harris and Van Kuenen, Paul La Grant, and Miss Buchner. Good business.—Item: Miss Buchner is making a hit. Her home is Fort Worth, and she is engaged for several weeks.

RICHMOND, IND.—Gennett Theatre (Jos Schlosser, mgr.): Week 12-19: Martinez and McNeil, Bessie Rosa, Kinzey and Cole, Barnard Bush, Lane and Lane, and Kinzey. Good business and performances.—New Phillips Theatre (O. G. Murray, mgr.): Lulu Thies, Joan Bennett, Aerial Martins, Cal Lambert, and Van Valls co. pleased good business.

NEW BEDFORD, MASS.—Hathaway's (Theodore E. Burton, mgr.; John M. Hathaway, res. mgr.): Week 13-18: J. K. Emerson and Rose Ardell, Tony Wilson and Holden, Charles E. Evans, Grace La Rue and co., the Colemokers, Josephine Adgomes and Mlle. Charlotte, Violet Bixley, and Hamilton. Pleasing bill to banner business of the season.

LOUISVILLE, KY.—Accoording to Manager week 13-18 are Thomas and Gaskins, Le Roy, Talma and Bosco, Walker and Rogers, Pat Casey and Pat. and Colonel Gaston Bordervarry. Business very good.—The Kentucky Belles drew well at the New Bockingham. "Jimmy" Britt is a strong headliner.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Patrice and co., Myles McCarthy and co., Brown, Harris and Brown, American Quintette and Mattie Rosrum, Ull Musical Trio, Brothers Kennard, Mattie Lockett, and Kimball and Donavan 13-18. Good houses.

UTICA, N. Y.—Orpheum Theatre (E. L. Kennelm, res. mgr.): Week 13-18: Gartelle Brothers, Astrim and Peters, George Yeoman, George K. Fortesque and co., Kitamure Japs, Charles F. Seamon, and Reno and Richards are giving a pleasing performance to crowded houses. Seamon is a great favorite.

PORTLAND, ORE.—Week 12-18: Liberty: Herr Schmidt, Berline Children, Lee White, Kelly and Davies, Walstein and Dully, and Rudolph Ashland.—Grand: Zinn's Merry Travesty co.—Star: Eleanor Jenkins, Perle and Diamont, Fred Purinton, Diamond, May and co., and Conley and McGuire.

ST. THOMAS, CAN.—Bennett's Theatre (J. H. Alex, mgr.): Week 6-11: The Beanos, Little Bob, Gorman and West, Torcat and D'Alisa, Estelle Wordette and co., Huber, and Victoria Parker's dogs. The house will close for a few weeks for alterations, etc.

SYRACUSE, N. Y.—Grand Opera House (C. H. Plummer, mgr.): A fairly good bill, which included Della Fox, Mullen and Corelli, Emmet De Vay and co., Slater and Williams, J. Warren Keane, Mr. and Mrs. Cal Stewart, the Holdsworths, and Corbley and Burke played to large houses 13-18.

TROY, N. Y.—Proctor's Griswold (William H. Graham, mgr.): Fine bill 13-18, consisting of Lowe, Dalma's monkeys, Fanny Rice, Felix and Barry co., Gus Williams, Pagan and Byron, Orpheus Comedy Four, and Three Comans delighted full houses. Manager Graham is the right man in the right place.

LAWRENCE, MASS.—Colonial (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Week 13-18: Blanche Sloan and James Walthour, Harry La Marr, Savoy Quartette, Finke and Macdonough, Heaney and Steele, Musical Simpsons, and Lillian Apel and co. Business continues good.

WINNIPEG, MAN.—Dominion (David Douglas, mgr.): Mr. and Mrs. Alfred Kelcy in Brewing Trouble and Ethel Robinson were features 6-11. Bissonette and Newman, the Macettas, Huegel Brothers, Nellie Revell, and Dick's dogs also pleased. Big business.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, mgr.; Fred De Bondy, res. mgr.): Week 13-18 the following bill was much enjoyed by large houses: Hibbe and Bordeaux, Gillette Sisters, Bonney and King, Nolan and Nauman, and Hornmann.

SCHENECTADY, N. Y.—Mohawk Theatre (Weber and Rush, mgrs.): Week 13-18: Vivian Blackburn and co., Gilsey, Haynes and Montgomery, Prewitt, George C. Davis, Aldo and Amour, and Almont and Dumont.

QUINCY, ILL.—Bijou (Patrick and McConnel, mgrs.): Week 6-13 large houses continue daily; Hyde and Heath, Charles Howison, Holmes and Waldron, La Adelia, Ana Mae Liebig, and bijougraph. Good bill.

TERRE HAUTE, IND.—Lyric (Barhydt and Hoefler, mgrs.): The new vaudeville theatre opened Oct. 30 to crowded houses. The bill included Zutka, Seven Byrnes, Kherns and Cole, and Constantine and Lawrence.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winston, mgr.): Large audiences ruled 13-18. The features are Powell, Blanche Sharpe, Dan Quinlan and Keller Mack, Genaro and Bailey, Howard and North, Leslie and Dailey, and Bedouin Arabs.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week 13-18: Lora Livingstone, Wood and Berry, Jack Webster, Eddie and Lucille Lowrey, Rosalie McHale, Rocco Ferranti, and Webster and Bernier. Good business.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; Ernest G. Mitchell, res. mgr.): Herbert's dogs are dividing attention with Duryea and Mortimer 13-18. Others are Tobin Sisters, Josef Blank, Tom Gillen, Fields and Woolley, and Dora Pelletier.

LYNN, MASS.—Theatre (Harry Katzes, mgr.): Week of 13: Lind, R. Lester Mason, Huston and Dallas, Leo Nino, Fitzgibbon-McCoy Trio, George and May Woodward, and Edwin Keough and co. Crowded houses.

MEMPHIS, TENN.—Grand Opera House (A. B. Morrison, mgr.): Week 13-18: Dida Burton and Brooks, Dorothy Dureq and co., Patty Brothers, Kitamura Japs, Jacob's dogs, and Lizzie Wilson. Good crowds.

YONKERS, N. Y.—Doric Theatre (Henry Myers, mgr.): Large audiences enjoyed Tom Nawn and co., Amy Ricard, Atlanta Spencer and co., Dixon, Bowers and Dixon, Lew Benedict, Hubert Dureen, Clifton Crawford, and Cunningham and Smith 13-18.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.; William Calhoun, asst. mgr.): Business continues large 13-18, and the following pleased: Ellsworth and Burt, Burkirk and Rich, Gus Leonard, Nan Hamilton and co., and Harry and Anna La Dell.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Mr. and Mrs. Sidney Drew, Musical Kleist, Chrisrice, Lynn and Fay, Griff Brothers, Henson and James, Ray Holland, and Sidney Grant 13-18, are pleasing large audiences.

TRENTON, N. J.—Trent Theatre (Edward Bonton, mgr.): Large audiences week of 12 saw Mr. and Mrs. Fred Locker, Radie Furman, West and Van Sicken, Kelly and Kent, Hawthorne and Burt, Peachbell Trouse, and Harry La Rose and co.

PORTLAND, ME.—Portland Theatre (James R. Moore, mgr.): A fine bill week 13, including Simon-Gardner co., Cartwell and Harris, Anderson and Goines, Howard's dogs and ponies, G. K. Sato, and La Petite Mignon, to splendid business.

LONDON, CAN.—Bennett's Theatre (C. W. Bennett, prop.): The Winstanleys, Young and Brooks, Lillian Leighton and John H. W. Byrne, the Two Mucks, Louise Arnott and Tom Gunn, Castle and Collins, and Gregory Family 13-18 drew well.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): Week 13-19: Mr. and Mrs. Gene Hughes (hit of the bill), Herald Square Quartette, The Macs, Conkley and McBride, Colby and Way, John Birch, Mignonette Kokin, and Gillette's monkeys.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Week 13-18: La Vine-Cimaron Trio, Elkin and King, Major Doyle, Mooney and Holbein, Beata Winfield, and the De Mutha. Excellent business.

TERRE HAUTE, IND.—Lyric Theatre (Barhydt and Hoefler, mgrs.): Good business 6-11, with the Hanlons, Lenzi and Dale, Gordon Eldrid, and George Austin.

BURLINGTON, IA.—The Garrick (Victor Hugo, mgr.): Week 13-18: Clifford and Orth, the Burtons, Chinese Lowans, Irving Slater, and Ray W. Fay. Business good.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Pezzo and Merriam, Clarence Sisters, Gertrude Stanley Mazen Marriere, Mae Lawrence, Rose Laurell, and James Proudlove 13-18. Large business.

LANSING, MICH.—Wilson Theatre (D. J. Behman, mgr.): Howard Morris, Kates Brothers, G. S. Humphrey, Marshall and Irwin, and Dida pleased packed houses.

SAN DIEGO, CAL.—Fiebrich Theatre (Palmer and Patterson, lessee and mgrs.): Week 6: Fiorillo, Reiff Trickey Trio, Hughson and Thornton, Prana Bella, Harold's dogs and monkeys. Crowded houses.

COLORADO SPRINGS, COL.—Empire Theatre (Charles Aldish, mgr.): Week 6-11: Bockus Trio, De Carlo-Starke Troupe, May Mayhew, the Chatham Sisters, and Rosa.

SPRINGFIELD, O.—Orpheum Theatre (Orpheum Theatre Co., mgrs.): Week 13-18: Fernando-May Trio, James W. Rosen, Martinez Bennett, Al. Weston, and Polo and Allie Bliss to very good patronage.

YORK, PA.—Parlor Theatre (William R. Pyle, mgr.): Hale and Bertram, Harry G. Tyrrell, May Rice, Harry Filbert, and Lee-Emery Trio pleased good houses 13-18.

BUTTE, MONT.—Family Theatre (Francis Nelson, mgr.): Week 12-18: Trudey Car Trio, Peters Doris, Conners and McKenzie, Jennie Brooks, the Dawsons, and Harold Rolf.

BELOIT, WIS.—Family Theatre (Strathern and Pendleton, mgrs.): This house was reopened 12 to biz business with Hilliard Brothers, Hazelle Lenellen, Gilmore and Leinger, Tom Lancaster, and Will Kathen.

HUNTSBURN, MICH.—Crystal (C. J. Bretl, mgr.): Haight and Dean, Wilson and Moran, and Celeste Bancroft 13-18. Good bill and business.

SUPERIOR, WIS.—The new vaudeville theatre will be ready for occupancy on Christmas Day. The building will be 40 by 100 feet, and will seat 600.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Atkinson, Maude, Evelyn V. Allen, Lucy Ashton, Marion Abbott, Blanche Adams, Charlotte Apple, Flo Adler, May E. Abbey.

Burns, Madge, Rose Brice, Mae Burt, Marie Becker, Caroline Baker, Lily Brightman, Carrie Wood Bush, Lillian Bell, Kate Bennington, Dorothy Bellaire, Mrs. W. D. Bellows, Blanche Bush, Hilda C. Ballet, Jean Bannister.

Collier, Kate, Bell Cameron, Mrs. Jos. T. Craven, Louise Cleaver, Daisy Chaplin, Catherine Castle, Louise A. Chapelle, Hazel Chapelle, Emma Carus, Gladys Crawford, Gertrude Carter, Josephine Coleman, Toby Claude, Josie Crawford, Ida Conquest.

De Sousa, May, Cosmopolis De Forrest, Miss Lyne D'Arcy, Rosie Davies, Jennie W. Delmar, Maude Del Vechest, Irene Daniels, Mrs. Owen Davis, Rosie Davis.

Evans, Maude, Louise Eldredge, Louise Eyre, Hazel Ely, Pearl Evans, Jessie A. Eustace, Maude Elburne.

Fletcher, Mamie, Mary Fairchild, Mrs. Gus Fisher, Mrs. L. R. Fuller, Minna Ferry, Rose Fleeman, Julia Fallon, Rosie Franklin, Lydia Howard, Josephine Floyd, Gladys Fuller.

Greisdder, Edythe, Kara Lee Gaugh, Frances Gibson, Carrie Godfrey, Belle Gordon, Mrs. C. H. Green.

Hamilton, Frances, Amanda Hendrix, Bertha Winter, Irene Hobson, Dolly Howard, Helen F. Hoyt, Helen Hale, Maude Harrison, Marion Hugart, Florence Henry, Pearl Henri, Edna Herzog, Lucia Howard, Grace Hazard.

Ingram, Beatrice, Louise Irwin.

Jueluh, Pircia, Virginia Johnson.

Keppler, May, Ada Klein, Fanny G. Kress, Mrs. E. R. Kelly, Kit Kildare.

Leighton, Blanche, Florence Lancaster, Lillian G. La Van, Mabel T. Le Roy, Bessie Lingard, Helen Logan, Dorothy Leighton, Abbie Lamro, Louise P. Lucas, Ida Lewis, Helen M. Lyons.

Magrane, Josie, Edith Martinot, Mrs. David Miles, Mrs. Tom E. Murray, Mrs. N. D. Mann, Madeline Maitland, Mrs. M. L. Maurette, Josie Markley, Josie Margrave, Lee R. Mordaunt, Carrie B. Miller, Minnie Marfritt, Mabel Montgomery, Mary McCarthy, Carrie McClellan, Helen McCabe.

Nathan, Edythe, Mrs. Jacob Nunemacher, Margaret Neville, May Nannary.

Otis, Elita P., Mrs. Thos. P. O'Connor.

Pearce, Etta, Adelaide Prince, Maud B. Price, Mary Powers, Jessie R. Pringle, Mina Phillips, Nadine Perryman, Dolly Price, Velina Pike, Evelyn Porter.

Rozell, Jessie, Virginia Russell, Jane Reed, Florence Robinson, Beatrice Ray, Corona Riccardo, Gertrude L. Raymore, Carrie Reynolds, Grace Reals, Dell Rankin, Majorie Race, Alice Raymond.

Saunders, Lucille, Mrs. Chas. E. Stout, Sue Stewart, Augusta Sloss, Blanche Sharp, Mrs. Jack Spaulding, Le Southern, Jessie F. Stevens, Sylvia Starr, Vera Sabine, Edna Sidney, Bessie Stewart, Emma Smith, Eleanor Server, Belle Smith, May Sargent, Susanne Santje.

Van Dresser, Marcia, Lillian C. Van Osten, Maria Van Tassel, Violet W. Villiers, Orla Valyare.

White, Olive, Helen L. Welletta, Edith Whitney, Helen Wilmer, Kittie Webb, Anna Baker Wilson.

Zucker, Anna Hattie.

MEN.

Allard, Ralph, A. W. Anderson, Prof. L. M. Agostini, Bert Angles, Sherwood Alston, Wm. R. Arnold.

Bell, Gaston, Clarence Bruns, J. C. Basta, Frank P. Bethune, Edward Bonchard, Geo. Bayne, R. A. Beale, F. W. Burns, Chas. E. Bloomer, Phil J. Barnard, Wm. Bonelli, Jean Barrymore, J. A. Bradley, J. Frank Burke, Chas. Barbour, J. Rush Bronson, Will J. Black, Frank Byron, Jno. Beck, Edward M. Brooks, Eugene Bryant.

Christy, Lou, Warren Conlon, Jerome Cammeyer, Chas. Candee, C. A. Chandon, Jno. M. Campbell, F. D. Carpenter, Tim Cronin, Walter Creighton, Chas. Cowles, Arthur V. Cooley, Francis T. Chambers, Harold R. Cornell, Tom Callahan, R. C. Chamberlin.

Driscole, Harry, Chas. Deland, Geo. Damerell, Robt. Dunbar, Jno. D'Armand, Jno. Davies, Howard L. Dorsey, Will Dortray, J. A. Daley, Fred Dietz, Jas. Durkey, Jos. Dillon, Wm. De Shetley, Alexander Dale, Geo. T. Davis, Edward Dean, Geo. A. Douglas, Wm. Donald, Denton and Carlingham, Damn Bros.

Eagan, Louis, J. Frank Ely, Robt. Eldredge, Fred Elmer, Jas. A. Ernst, Harry P. Edwards, Howard Ewing, Ira R. Earle, Raydon Erlyane.

Fits Roy,

CORRESPONDENCE

(Continued from page 8.)

tion. Paul Gilmore in Monsieur Beaucaire 8 satisfied house and proved good attraction. Miss Bob White 10; fair business; pleased. Buster Brown 11; two performances to good business. The Mummy and the Humming Bird 17. The Dazzler 18. Parsifal 23. Little Duchess 24.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Miss Bob White 9; excellent, to capacity. The Isle of Spice 14; doors opened with S. R. O. up. Britt-Nelson fight, moving pictures, 15, matinee and night. Slide Tracked 19, matinee and night. Rentfrows 20-25. The Little Duchess 27. Wolf's Band 28. The Little Outcast 30, matinee and night.——ITEMS: Miss Bob White for the third time in three years filled the Masonic.—Queenie Trevanney, visiting here, joined the Along the Kennebec co. in Philadelphia 10.

NILES.—NEW VERBECK THEATRE (M. R. Williams, mgr.): Over Niagara Falls 2; fair attraction; pleased good house. King of Rogues 4 pleased fair house. Chicago Stock co. 6-11; excellent co.; pleased some of the largest crowds of the season. Plays: Soldier of the Empire, My Partner, The Parish Priest, The Suburban, Quo Vadis, and The Scout's Revenge. The Eleventh Hour 13; good; pleased fair house. The Village Parson 20. Hart's Indoor Circus 22, 23. Sandy Bottom 24. Isle of Spice 27.

NEW PHILADELPHIA. — UNION OPERA HOUSE (George W. Bowers, mgr.): Rudolph and Adolph 10 pleased good house. Ben Jackson co. 14; good entertainment to packed house. The Village Parson 15. Isle of Spice 20. The Derby Winner 25.——ITEM: Judge M. V. Beam, Mirror correspondent at this city, was re-elected Probate Judge at the recent election by the biggest vote given any candidate on the ticket. His majority was 1,207 over his Republican opponent.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): Vogel's Minstrels 6 pleased fair business. Mary Emerson 9 in Will o' the Wisp to fair business; pleased; a favorite here; she pleased and her co. afforded her good support. Pudd'nhead Wilson 11; fair business; pleasing performance. A Royal Chef 14 played to capacity house and made good; curtain-calls were the order; audience much pleased. Piff! Paff! Pouf! 22. Isle of Spice 25.

CANTON.—GRAND (M. C. Barber, mgr.): Eben Holden 9; good house; highly pleased. Rudolph and Adolph 11 to well filled house. Elsie Janis in The Little Duchess 14; S. R. O.; delighted. Paul Jones 15. Canton Symphony Orchestra 16. Fantasma 20. Isle of Spice 21. The Redemption of David Corson 22. Piff! Paff! Pouf! 23. Emma Bunting in repertoire week 28. Our New Minister Dec. 4. McIntyre and Heath 5. Beauty and the Beast 6.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Rudolph and Adolph 9 to small house; performance good. Why Women Sin 11 to good business; splendid attraction. Bennett-Moulton co. week 13 to S. R. O.; excellent. Plays: A Daughter of the People, Belle of Virginia, The Fatal Coin, Ezra Dexter, His Jealous Wife, Lyndon Bank Robbery, Two Mischievous Kids. A Windy City 27. The Hustler 30.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Big Hearted Jim 2 to good house. Otis Skinner 4; well filled house; pleasing performance. Isle of Spice 7; capacity; good performance. Gypsy Girl 10 pleased a good house. Mummy and Humming Bird 14. Paul Jones 17. Pair of Country Kids 18. Cousin Kate 20.——ITEM: Miss Rice, of Isle of Spice co., defeated Miss Troxwell, of Lima, O., in a match race at the local rink 7.

FINDLAY.—MARVIN (L. H. Cunningham, mgr.): The Mummy and the Humming Bird 6 to fair business; good satisfaction. Great Lafayette 8 to good business; pleased. Our New Minister 11 to good business; excellent co. Piff! Paff! Pouf! 14 to small house; co. same as before and gave good satisfaction. Schumann-Heink in Love's Lottery 20. Rudolph and Adolph 21.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): The Eleventh Hour 9 to good business. Two Little Waifs 10; satisfactory. Niagara Falls 11 pleased fair house. High Flyers 13; poor performance. Deserted at the Altar 15; satisfactory. Paris by Night 18. House of Mystery 21. Mummy and the Humming Bird 23. Peck's Bad Boy 25. Martin's U. T. C. 27. From Rags to Riches 30.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Quincy Adams Sawyer 7; excellent co. and attraction; poor business. Nelson-Britt fight pictures 11 pleased large audience. Pudd'nhead Wilson 13; fine co. and performance; light house. King of the Opium Ring 16. Eben Holden 17. Buster Brown 18. King of Rogues 20. Eternal City 22. The Queen of the White Slaves 25. Rudolph and Adolph 29.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): John Griffith in Richard III 8 satisfied a good house. King of Diamonds 11 pleased a fair house. William Ferris in The Sign of the Cross 13; fine performance; good house; William Ferris and Minnie Downing divided honors. King of Rogues 15. A Trip to the Moon (local) 16, 17. Buster Brown 20.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): The Eleventh Hour 4 pleased two good houses. Elks' Minstrels 7, 8 (local) made a decided hit to big business. The Royal Chef 10 pleased fair house. Elsie Janis in The Little Duchess 11 pleased good houses. Emma Bunting Stock co. 16, 17. Mary Emerson in Will o' the Wisp 18. Irene Myers Stock co. 20-25.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Eben Holden, with Henry Horton in title-role, 11; two good houses pleased. The Isle of Bong Bong 13; fair house; co. moderate. Elsie Janis in The Little Duchess 15. The Mummy and Humming Bird 18. Rachel Goldstein 20. Richard Carle in The Mayor of Tokio 21.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Eben Holden 8; fair house and performance. Mummy and Humming Bird 9; good to poor business. Mary Emerson in Will o' the Wisp 11; two performances to poor business; satisfactory. Miss Emerson a conscientious and hard working little woman. Cousin Kate 14; poor business; fair attraction.

SPRINGFIELD.—GRAND (L. J. Dalie, mgr.): Miss Bob White 8; two good houses. A Little Outcast 10, 11; fair business. Lew Dockstader's Minstrels 14; excellent to a large audience. The Diamond King 17, 18. Jane Corcoran in Pretty Peggy 20. Madame Schumann-Heink 21.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Quincy Adams Sawyer 11; good houses; fair performance. Dockstader's Minstrels 12; two big houses; good co. Rifles' Minstrels (local) 15, 16. Ireland 17. The Clay Baker 18. Why Women Sin 19. The Clay Baker 20.

KENTON.—DICKSON'S GRAND (H. Dickson, mgr. and prop.): Henry Horton in Eben Holden 14; excellent co. played to fair business. Alone in the World 16 failed to appear. The King of Rogues 21. The Sign of the Cross 23 canceled. A Pair of Country Kids 27.

ALLIANCE.—OPERA HOUSE (J. C. Craven, mgr.): Next Door 9; good house; well pleased. Will o' the Wisp 14; fair business; splendid satisfaction. Wife in Name Only 20. Martin's U. T. C. 23. The Isle of Spice 25. The Old Clothes Man 29. Trinity Chimes 30.

SANDUSKY. — GRAND (Singler and Smith, mgrs.): The Mummy and the Humming Bird 7 pleased a fair sized audience. The Price of Love 11 canceled. Madjeska 13 delighted one of the largest audiences of the season. Eben Holden 15 pleased a large audience. Rudolph and Adolph 18.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): The Four Huntings 7; large house; well pleased. Rudolph and Adolph 8; good house; fair performance. The Little Red School House 11; large attendance; pleased. The Isle of Spice 18.

BRYAN.—GRAND (Dan G. Williams, mgr.): A Poor Relation Oct. 23; fair house and performance. A Little Outcast 27; fair, to good house. Edward N. Hoyt in Hamlet 3; fair, to capacity. Vaudeville 7. Miles-Berry Stock co. 20-22.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): West's Minstrels 9 to fair business; pleased. Sign of the Cross 11; two performances; good business and performance. Buster Brown 15. Nelson-Britt pictures 16, 17. King of Rogues 18.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): The Little Red School House pleased fair sized audience 9. Why Women Sin 13 to fair business; pleased. Roper Brothers in Next Door 15; performance and business bad. The Price of Love 28.

O'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): Governor Bob Taylor 13 postponed. Edward Amherst Oct 21. The Price of Love 25.——ITEM: Herbert Matson arrived 13, having closed with Perry-Sells Brothers.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Colton, mgr.): The King of Rogues 9; fair business; poor satisfaction. Our New Minister 16. Virginia Drew Trescott 18. My Wife's Family 24. Up Vermont Way 27.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Sheeter, mgr.): Our New Minister 8; excellent co.; pleased large house. The Moonshiner's Secret 16 (home talent). Sign of the Cross 21. Slide Tracked 30.

MARIETTA.—AUDITORIUM (L. M. Locke, mgr.): Miss Bob White 13; large audience; fine attraction. The Mummy and the Humming Bird 16. Richard Carle in The Mayor of Tokio 18. Harrison-Parkinson co. 27-Dec. 2.

MARION.—GRAND (Charles E. Perry, mgr.): Isle of Spice 9 greatly pleased good house. A Little Outcast 10. Cousin Kate 17 (Elks' benefit). A Royal Chef 18. Piff! Paff! Pouf! 21. From Rags to Riches 24.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): The Isle of Spice 11 pleased packed house. Lew Dockstader's Minstrels 14. Elsie Janis in The Little Duchess 25.

MASSILLON.—ARMORY (G. C. Haverstack, mgr.): Adolph and Rudolph 13; fair house and co. Little Red School House 18. Isle of Spice 22. Little Outcast 23.

IRONTON.—MASONIC (G. C. Riley, mgr.): The Fortune Teller 7 pleased fair house. At Sunrise 14; light house and performance. Martin's U. T. C. 16. Hirth Flyers Burlesque co. 17.

MECHANICSBURG. — MAIN STREET THEATRE (Owen and Johnson, mgrs.): Sign of the Cross 8; splendid to fair house. Kaffir Boy Choir 13 pleased big house. Lecture 21. King of Rogues 28.

WILMINGTON.—OPERA HOUSE (D. De Voss, mgr.): Buster Brown 13; good house; well pleased; receipts $430.40. Quincy Adams Sawyer 17. Slide Tracked 30.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Mummy and the Humming Bird 8 to fair house; fine co. Royal Chef 16. Redemption of David Corson 23. My Wife's Family 27.

GALION.—CITY OPERA HOUSE (S. B. Riblet, mgr.): Eben Holden 13; excellent, to fair house. Little Outcast 17. Pair of Country Kids 20. Sign of the Cross 28.

CIRCLEVILLE.—GRAND (W. H. Cutler, mgr.): Buster Brown 9 delighted a large audience. The Isle of Spice 15.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): The Fortune Teller 9 pleased fair audience. The Little Duchess 21. Edison moving pictures 29, 30.

BOWLING GREEN.—CHIDESTER THEATRE (K. J. Ernst, mgr.): Our New Minister 9; excellent, to good house. Sign of the Cross 24.

POMEROY.—OPERA HOUSE (A. V. Howell, mgr.): Dr. Jekyll and Mr. Hyde 11-13; good co.; business unsatisfactory.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Why Women Sin 15. Royer Brothers in Next Door 20. The Price of Love 28.

WAPAKONETA.—BROWN THEATRE (A. J. Brown, mgr.): Piff! Paff! Pouf! 10; excellent, to good business. Buster Brown 17. Cousin Kate 24.

JACKSON.—GRAND (F. M. Stevenson, mgr.): Buster Brown 10. Miss Bob White 11; excellent cos.; each had a full house. The Little Duchess 20.

SALEM.—GRAND (Smith and Fonda, mgrs.): Cousin Kate 13; excellent, to good business. Will o' the Wisp 15; fine, to good business.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): The Mummy and the Humming Bird 2 pleased fair house; excellent co. Our New Minister 10.

OREGON.

PENDLETON.—FRAZIER'S (K. J. Taylor, mgr.): Zinn Travesty co. 5-9; good houses; fair co. Marriage of Kitty 14. When Knighthood Was in Flower 17. Lansing Rowan 22.

SALEM.—GRAND (John F. Cordray, mgr.): Y. M. C. A. entertainment 4 pleased good business. Dora Thorne 6; S. R. O.; fair co. Marriage of Kitty 10.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (D. I. Verhine, mgr.): Beggar Prince co. Oct. 30 pleased fair house. The Jeffersons in The Rivals 31; good performance; fair business. Walker Whiteside in We Are King 3; excellent, to fair business. Liberty Belles 6 pleased fair house. An Aristocratic Tramp 7; fair, to fair business. Lyman H. Howe's moving pictures 10 pleased fair house. King of Tramps 11 pleased fair business. Little Homestead 15.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Louis James finished his engagement with Richelieu 6 to fair business. Under Southern Skies 8; S. R. O.; pleased. Ramona 9; light business. When Johnny Comes Marching Home 10 to capacity. Albert Taylor's Stock 11, 12 in College Chums, Fortune Hunters; did well.

ENID.—OPERA HOUSE (J. S. Shoemaker, mgr.): Little Homestead co. 9 to good house; good performance. Morey Stock co. for week beginning 13.

PENNSYLVANIA.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): Elwyn Strong in Dr. Jekyll and Mr. Hyde 2; light house; fair performance. The Hustler 3 to medium sized audience; fair co. Josh Spruceby (matinee and night) 4; good business; pleased. Deserted at the Altar 6; good satisfaction. The Office Boy 7 pleased full house. Viola Allen in The Toast of the Town 8 drew capacity; disappointing. Howe's Pictures 9 prove more popular each visit; many turned away; three exhibitions 10, 11; return date 27. When We Were Twenty-one 13 gave excellent satisfaction to very fair business. The Arion Society, of this city, assisted by Hans Kronold, 'cello; Mary Howe, soprano; Leonora Daily, piano, and Godfrey Pritz, flute; fine concert 14 to large audience. Running for Office 15 kept a very fair audience in good humor. Creston Clark 20. Neighborly Neighbors 21. Eight Bells 22. Oratorio Society 23. Simple Simon Simple 24. It's John's Way 25.

MAHANOY CITY.—KAIER'S GRAND (J. J. Quirk, mgr.): Running for Office 13; good business. Midnight Flyer 18. Neighborly Neighbors 25. Human Slave 29. Black Crook Dec. 1. Fatal Wedding 2. Street Singer 5. Vogel's Minstrels 7.——FAMILY (E. F. McAtee, res. mgr.): Bill week 13 drew large and very appreciative audiences.——ITEMS: W. D. Nields and Harry D'Esta, vaudeville managers, Shamokin and Pottsville, respectively, attended funeral Frank H. Snyder, who was buried with Elk service 10.—Hersker and D'Esta, owners and managers vaudeville houses Pottsville and Hazleton, secured Academy, Carbondale, for similar purpose, to open 27. Harry Knoblanch, this city, will manage house, and Harry Hersker succeeds former at Hazleton.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yeeker, mgr.): A Girl of the Streets 10; fair business; satisfactory performance. The Real Widow Brown 11; medium business; fair performance. The Hustler 13 failed to appear. Grace George and excellent co. in The Marriage of William Ashe 14 pleased very large audience. Eva Tanguay in The Sambo Girl 15 delighted S. R. O., under the auspices of the local Press Club. Ikey and Abey 16; large house; pleasing performance. When We Were Twenty-one 18. McAuliffe co. 20-25 (except 24); Dockstader's Minstrels 24. The High Rollers 27.——ITEM: The Lancaster Press Club presented Grace George with a fine bouquet of roses during her performance here 14.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): Thomas Jefferson in Rip Van Winkle 9; fair co. and performance; fair business. Britt-Nelson Moving Pictures 10. Eva Tanguay in The Sambo Girl 11; good co.; fair performance; fair business. Frank Deshon in The Office Boy 14; star worked hard; support fair; big business. Robin Hood 17. Creston Clark in Monsieur Beaucaire 18. Yorke and Adams 20. Education of Mr. Pipp 22. Melbourne McDowell in It's John's Way 23. Viola Allen in Toast of the Town 24.——GRAND (Harry Brown, mgr.): Big Hearted Jim 9-11; fair co.; big business. The Child Wife 13-15; fair co.; good business. The Runaway Boy 16-18. Shadows of a Great City 20-22. David Harum 23-25.

SHARON.—MORGAN GRAND (M. Reis, lessee; G. B. Swartz, bus.-mgr.): Mary Emerson in The Will o' the Wisp 8; fair sized audience; excellent. Elsie Janis in The Little Duchess 9; splendid co. Pudd'nhead Wilson 10 deserved a better house. Princess Chic 11 to good house. Irene Myers and co. 13-18; good business. Plays: Midnight Marriage, Night Before Christmas, Church Around the Corner, Lighthouse by the Sea, Driven from Home, Why Girls Go Wrong, and Heart of Colorado. The Redemption of David Carson 20. His Last Dollar 22. Deserted at the Altar 22. The Mummy and the Humming Bird 23.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, owner and mgr.): Rose Cecilia Shay in Paul Jones 2 to good business; co. good. Millionaire Tramp 7 pleased good house. A Message from Mars 9; excellent, to good business. The Sleeping Beauty and the Beast 17. The Missouri Girl 20. Mummy and the Humming Bird 22. Mary Emerson 24. When We Were Twenty-one 27. Creston Clarke in Monsieur Beaucaire 29.——GRAND (Harry Beeson, lessee and mgr.): The Four Huntings in The Pool House 13 pleased fair house. Sandy Bottom 14 pleased fair business. Keith's Burlesquers 18. City Sports Burlesquers 25.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): A Message from Mars, with David Proctor, 8; good attraction and business. Sleeping Beauty and the Beast 9; good play and business. The Runaway Girls Burlesquers 10; fine, to good business. Joe Weber's All Star co. in Higgledy-Piggledy and The College Widower 11; S. R. O.; pleased. Deserted at the Altar 13; fair, to poor business. The Holy City 14; fair. Pickings from Puck 15. Mayor of Tokio 16. Peck's Bad Boy 17. To Die at Dawn 18. Will o' the Wisp 20. Dockstader 21. Viola Allen in The Toast of the Town 23.

SCRANTON.—LYCEUM (A. J. Duffy, mgr.): Britt-Nelson Fight pictures 8; good business; pleased. Eva Tanguay in The Sambo Girl 9; fair business; good mediocre houses; fair performance. Bauer's Band 12; S. R. O.; excellent concert. Creston Clarke in Monsieur Beaucaire 15 pleased good house; good co. Robin Hood 18. Education of Mr. Pipp 21. Eight Bells 23. Viola Allen 25.——ACADEMY (A. J. Duffy, mgr.): Sherlock Holmes 13-15; big business; good co. Big performance. Frank Deshon in The Office Boy 11; Hearted Jim 16-18. David Harum 20-22. Shadows of a Great City 23-25.

PITTSTON.—BROAD STREET THEATRE (M. F. Coons, mgr.): Eva Tanguay in The Sambo Girl 10 pleased large audience. Frank Deshon in The Office Boy 15; good business and performance. Creston Clarke in Monsieur Beaucaire 16. Simple Simon Simple 21. Eight Bells 24.——LYRIC (M. F. Coons, mgr.): Nettie the Newsgirl 10; very good performance and business. Too Proud to Beg 11; two fine audiences; pleased. The Fatal Wedding 13; satisfactory to large audience. George Klimt in Big Hearted Jim 15; fine performance to crowded house. The Child Wife 17. The Village Fool 18.

MEADVILLE.—ACADEMY (E. H. Norris, mgr.): Irene Myers co. 6-11 (except 8); good co. and business. Plays: A Midnight Marriage, A Great Temptation, Little Church Around the Corner, Lighthouse by the Sea, Night Before Christmas, Driven from Home. Vogel's Minstrels 8 pleased good business. Princess Chic 13 pleased fair business. Girl from Chili 15 canceled. Eleventh Hour 16. Jerome and Loomis 17, humorous recital. Chicago Stock co. 20-25. Hadley's pictures 28, auspices of Elks. Sleeping Beauty and the Beast 29. Wizard of Oz 30.

EASTON.—ABLE OPERA HOUSE (Wm. K. Detwiller, mgr.): Joe Weber's All-Star co. 6; very good business; delighted. Deserted at the Altar 7 (matinee and evening) pleased fair attendance. Viola Allen in The Toast of the Town 8; excellent cast and production. The Gold Dust Twins 10 failed to appear. When We Were Twenty-one 11 (matinee and evening) to well pleased audiences. Eva Tanguay in The Sambo Girl 13; fair attendance; satisfied. Ikey and Abey 15; small attendance. Eight Bells 21. Dockstader's Minstrels 25. It's John's Way 27.

READING.—GRAND (Nathan Appell, mgr.): Myrkle-Harder co. 6-11. Plays: Evils of Paris, Quaker Tragedy, Sandy Bottom, Child of the Slums, Belle of Richmond, At Pike's Peak, Fisherman's Daughter, The Lost Mine, and Old Sleuth; performances good; houses large. A good performance of Fighting Fate 13-15 attracted large houses.——ACADEMY (John D. Mishler, mgr.): Lyman H. Howe's moving pictures 9. Viola Allen in The Toast of the Town 10. Grace George in The Marriage of William Ashe 13. Running for Office 14.

BEAVER FALLS.—LYCEUM (Sam Hannauer, mgr.): Running for Office 4; co. fair; business good. Verner May Stock co. 6-11 opened in Little Heiress and Love of War; co. poor; business big. Other plays: In Nevada, Little Detective, My Lady Nell, At Pike's Peak, Royal Chef 13; business and co. good. John W. Vogel's Minstrels 14 to a big house. Eleventh Hour 15. Mary Emerson 17. Miss Bob White 18. Peck's Bad Boy 20. David Higgins 23. Deserted at the Altar 25. Kirk Brown 27.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Himmelein's Ideals in repertoire 13-18; presented A Man of Mystery, The Price of Honor, East Lynn, Northern Lights, Out of the Fold, Poverty Row, and The Sultan's Daughter; S. R. O. business. The Mayor of Tokio 15; crowded house. Fighting Fate 20. Mary Emerson 21. Lew Dockstader 22. Viola Allen 23. The City Sports 24. Fantasma 25. Creston Clark 27. The Heir to the Hoorah 28.

CONNELLSVILLE.—COLONIAL (Colonial Theatre Co., lessees; Geo. M. Cooper, mgr.): A Millionaire Tramp 10; good performance; fair business. Sandy Bottom 13; business and performance fair. Eva Tanguay in Sambo Girl 16. Sleeping Beauty and the Beast 18. Keith's Own Burlesquers 20. The Missouri Girl 22. Nettie the Newsgirl 24. Miss Bob White 25.——GAIETY OPERA HOUSE (Colonial Theatre Co., lessees; Geo. M. Cooper, mgr.): The High Flyers 9; fair performance; good business.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE (Frank Shinabrook, mgr.): Carroll Comedy co. opened 13 in One Night in June to good business; good co. Other plays: Van, the Virginian, Rip Van Winkle, and The Great Diamond Mystery. Institute 20-24. The Clay Baker 30.——ITEM: Professor Grove's moving pictures and Don Ebaugh, musical director (local boys) are members of the Carroll Comedy co.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. L. McKinney, mgr.): Elwyn Strong in Dr. Jekyll and Mr. Hyde 13; poor co.; medium house. Strong as Dr. Jekyll and Mr. Hyde, and Miss Chase as Sybil were fair, but the support was poor. When We Were Twenty-one 23. Philadelphia Stock co. 27-29. Mrs. Robert Wallace (local), auspices of the Lewistown Hospital, 30.

HAZLETON.—GRAND (Henry Walser, mgr.): Human Hearts 11 pleased two good sized audiences. Frank Deshon in The Office Boy scored a big hit 13; co. good; packed house. Too Proud to Beg was well received by small house 14. The Fatal Wedding 15 proved acceptable to two fair sized audiences. The Child Wife 16. Britt-Nelson Fight pictures 17. Mamie Fleming Stock co. 28-Dec. 2. Simple Simon Simple 27.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Virginia Drew Trescott in Cousin Kate 9; excellent; poor house. Princess Chic 10; very good, to fair business. John W. Vogel's Big City Minstrels 11; good performance and house. The Chicago Stock co. 13-18. Plays: The Soldiers of the Empire, My Partner, The Parish Priest, and The Suburban; co. and business good. Fantasma 21. Simple Simon Simple 22.

BRADFORD.—THEATRE (Jay North, mgr.): Modjeska 9 pleased fine house. From Rags to Riches 11; moderate attendance. Heart of Maryland 13, with all star cast, delighted a large audience. Murray and Mackey co. opened 14 for week to good business. Repertoire: Beware of Men, Sherlock Holmes, The Black Hand, His Mother's Sin, Across the Desert, Princess Chic 20, New Bell Boy 22. The Village Parson 23. Sign of the Four 25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Flak, mgr.): Elks' Minstrels 9 to a large and pleased audience. The Hustler failed to get here 10; disbanded. The Midnight Flyer 11 to good business; pleased. Chester De Vonde 13-18; first half of week in Beneath the Tiger's Claw, Her Life to Save Him, Doomed, The Christian of Hawk's Roost, and The Mysterious Jack Carson, to pleased audiences.

SOUTH BETHLEHEM.—GRAND (M. Reis, lessee; E. J. Goodwin, bus.-mgr.): The Office Boy 8; good co.; crowded house. Girl of the Streets 11; good; pleased house. Nettie the Newsgirl 13; medium house; satisfactory performance. Big Hearted Jim co. 14; fair business; partly pleased. Britt-Nelson fight in moving pictures 15. Human Hearts 16. A Child Wife 18.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): Sandy Bottom 8 pleased large house. Washington and Jefferson College (local) in Musical Frappe 9 drew full house and were well received. The Huntings in Fool House 10; very good co. to good business. Holy City 11; excellent co., and scored; business good. Rosabelle Leslie co. 13-18. Lew Dockstader's Minstrels 20. Over Niagara Falls 21. House of Mystery 22.

KANE.—TEMPLE (H. W. Sweely, mgr.): King of Tramps 8 to good business. The Girl from Chili, booked for 10, did not appear. Slide Tracked 11 to good business, matinee and night. The Watermelon Trust 14 to fair business. The Sign of the Four 15. The Holy City 18. Hart's indoor moving pictures 20. The Eleventh Hour 21. Princess Chic 22. Younger Brothers 23.

SHENANDOAH.—O'HARA THEATRE (M. J. O'Hara, gen. mgr.; G. F. Humble, bus.-mgr.): Human Hearts 9 pleased a large audience. Pickings from Puck 10 to fair business. Running for Office 11; two good houses. Myrkle-Harder co. 13 in The Evils of Paris and A Child of the Slums 14 to large audiences, giving up 15 to Too Proud to Beg, which played to fair business. Myrkle-Harder co. will finish week.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Sandy Bottom 9 drew poor house; failed to please. A Royal Slave 11 drew large matinee house; S. R. O. sign out at night; pleased. Verna May Stock co. 13-18 opened to S. R. O. with Queen of Hearts, followed by Love and War, My Lady Nell, Chauncey Keiffer Stock co. 20-25.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): George Clark in Pudd'nhead Wilson 9 delighted good business. Vogel's Minstrels 10; fair, to good business. Paul Jones Opera co. 11; good co.; pleased small business. Princess Chic 14; good; fair house. The Millionaire Tramp 16. The Eleventh Hour 17. Peck's Bad Boy 18.

VANDERGRIFT.—CASINO (C. F. Fox, mgr.): Cornell Stock co. 9-11 in Belle of Richmond, Moths, A Southern Romance, and A Boy of the Streets to packed houses; co. good. To Die at Dawn 14; business and co. poor. Herbert Lahadie's Faust 16. Over Niagara Falls 24. Other People's Money 25. Missouri Girl 28.

TYRONE.—ACADEMY (G. C. Roecking, mgr.): Running for Office 9 pleased big house. Peck's Bad Boy 9; very good, to fair house. Roney Boys' Concert co. 9 at P. R. R. Y. M. C. A. Hall; excellent, to packed house. Sheridan Band (local) 10; grand concert to big house. Deserted at the Altar 11; fair, to good size house. Nettie the Newsgirl 15.

NORRISTOWN.—GRAND (M. Reis, lessee; C. M. Southwell, mgr.): Muggs' Landing 10 pleased two fair audiences. The Britt-Nelson moving pictures 11; fair business. The Aubrey Dramatic co. 13-17 opened with A Midnight Marriage to S. R. O. Other plays: The Vacant Chair, A Prisoner of War, Driven from Home, and When the World Sleeps, to good business.

MONONGAHELA.—FIRST NATIONAL OPERA HOUSE (M. B. Willoughby, mgr.): Y. M. C. A. (local) 9 pleased a small audience. A Human Slave 9; fair co. to light business. Sandy Bottom 10; poor co. and business. A Royal Slave 13 to S. R. O.; strong co. Four Huntings 17. Cornell Stock co. 20-25. Miss Bob White 29.

CARBONDALE.—OPERA HOUSE (M. Reis, lessee; G. W. Lowder, mgr.): Frank Deshon in The Office Boy 10; S. R. O. sig. at 7.45 P.M. The Fatal Wedding 11; good business. Mamie Fleming 13-18 opened with Yankee Beau. Other plays: Carmen, Why He Divorced Her, Under Two Flags, Working Girls' Wrongs, Night in Chinatown, Only a Country Girl, A Debt of Vengeance, and Tom Sawyer; S. R. O. all week. Neil McNeil in Simple Simon Simple 22. Harry Brown in David Harum 27. Columbia Rose co. (local) 28, 29.

LATROBE.—SHOWALTER'S (W. A. Showalter, mgr.): A Royal Slave 9; large and well pleased audience. Peck's Bad Boy (matinee and night) 11; good audiences and performance. Sleeping Beauty and the Beast 16 pleased S. R. O. The Missouri Girl 18. Roney's Boys Concert co. 20. The Huntings 23. Over Niagara Falls 25.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): Vogel's Minstrels 9; performance deserved larger house. Royal Chef 11; fine attraction and co; good business. Princess Chic 14 failed to make good; fair house. The Eleventh Hour 18. Harris-Parkinson co. 20-25. Holy City 27. Y. M. C. A. (local) 28. Mummy and Humming Bird 29. Sandy Bottom 30.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): Keith's Burlesquers 11 failed to appear. May Hillman Stock co. 13-18; excellent co. to fair business. Plays first half of week: Flood Tide, His Little Lordship, and Little Duchess. Dora Thorne 20. The World Against Him (local, return date) 21. Don Wahler co. 28.

MOUNT PLEASANT.—GRAND (J. B. Coldsmith, lessee and mgr.): The Holy City 10 to good house; play well received. A Millionaire Tramp 11 entertained a large audience. Sandy Bottom 15 pleased a good house. The Fool House by Four Huntings and co. 21. The Missouri Girl 23.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, mgr.): The Burke-McCann co. 13-15 played An Irish Gentleman, In the Name of the Czar, Little Red Riding Hood, and The Lady of Lyons to large and appreciative audiences. Dr. Jekyll and Mr. Hyde 20.

BUTLER.—MAJESTIC (Geo. N. Burckhalter, mgr.): Cousin Kate 11 pleased large house. Sleeping Beauty and the Beast 14; S. R. O. Sandy Bottom 18. Fantasma 22. Miss Bob White 24. Slide Tracked 25. Princess Chic 27.

LEBANON.—ACADEMY (J. M. Neeley, lessee; Geo. T. Spang, mgr.): The Mayor of Tokio 13 pleased a good house; excellent co. Ben F. Mack Stock co. 14-18 in The Fatal Coin, A Son's Devotion, Utah, etc.; fair houses.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Running for Office 9 to S. R. O.; pleased. When We Were Twenty-one 20. Creston Clarke 25. Murray and Mackey Comedy co. 27-Dec. 2.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Sleeping Beauty and the Beast 15 delighted S. R. O. Vogel's Minstrels 21. Fantasma 23. Miss Bob White 27.——KEAGGY (Frank Good, mgr.): Watermelon Trust 24. Fred Irwin's Big Show 8.

DU BOIS.—AVENUE (A. P. Way, mgr.): The Sleeping Beauty and the Beast 15; good performance to a packed house. Slide Tracked 16. Sign of the Four 18. Marguerite Neville co. week 20. Nettie the Newsgirl 27. The Four Huntings 30.

ROCHESTER.—GRAND: Murray and Mackey co. 6-11; closed to S. R. O. Cornell Stock co. 13-16; Deserted Wife, Boy of the Streets; fair performances; good business. Deserted at the Altar 16. Fighting Fate 21.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, mgr.): Running for Office 9; two performances to fair business; superior co. Pickings from Puck 11 to fair business. Hunting and Walters' Players 13-15 to fair business. Too Proud to Beg 16.

CORRY.—ARMORY THEATRE (C. T. Trimble, mgr.): Paris by Night 14 gave excellent satisfaction; strong co. and elegant costumes; big business. Princess Chic 17.——ITEM: The Eagles will give a minstrel show on Jan. 4, 5.

YORK.—OPERA HOUSE (B. C. Penta, mgr.): A Dangerous Life 2; fair co. and business. West and Vokes pleased good house 3. Sleeping Beauty and the Beast 7 pleased large audience. Deserted at the Altar 9. The Hustler 11. McAuliffe Stock co. 13-18.

FREELAND.—GRAND (J. J. McMenamin, mgr.): Human Hearts 10; good, to excellent house. Too Proud to Beg 13; good, to fine house. The Midnight Flyer 17.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): Hart's Indoor Circus 13, 14; fair houses and performance. Pender (magician) 20, 21. A Millionaire Tramp 22.

CHESTER.—GRAND (Thomas Hargreaves, mgr.): Moving pictures 14, 15 to large houses. A Thoroughbred Tramp 16. Running for Office 18. Cook-Church co. 20-25 in repertoire.

COLUMBIA.—OPERA HOUSE (John B. Risinger, mgr.): Dr. Jekyll and Mr. Hyde 10; medium business and performance. The Real Widow Brown 13 pleased fair house.

MT. CARMEL.—THEATRE: Burke-McCann co. week Oct. 23; good, to good business. Gold Dust Twins 31 failed to appear. Hot Old Time 4. Human Hearts 7. Hustler 9.

TITUSVILLE.—OPERA HOUSE (Harry Gerson, mgr.): Craddoc-Neville Stock week 14; co. playing to good business in repertoire. The Eleventh Hour 20. Village Parson 28.

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TENNESSEE.

MEMPHIS.—LYCEUM (Frank Gray, lessee and mgr.): Walker Whiteside 7, 8 drew good houses. Alberta Gallatin 9 in Cousin Kate to fair audience. Weil's Band 12; good concert to a good house. William and Joseph Jefferson in The Rivals 13 delighted a splendid house. The Clansman 14, 15. Wilton Lackaye in The Pit 16-18.——BIJOU (Benjamin M. Stniuback, mgr.): Mason and Mason in Fritz and Snitz had fine business week 13-18. The Center Rush 20-25.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Harry Beresford in The Woman Hater 8 pleased fair house. Black Patti 9; house and performance good. The Clansman 10; strong play; packed two houses. A Son of Rest 11; pleasing performance; fair house. Walker Whiteside in We Are King 13 pleased good house. The Jeffersons 16. Weil's Band 17. Frank Daniels 20. Al. Wilson 22. Eleanor Robson 24. Weber (all star) 25.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): The Murray Comedy co. closed a five nights' engagement 10; light business. The Clansman, matinee and evening, 11, did big business. Walker Whiteside 14; fair business. Joseph Jefferson in The Rivals 17. Frank Daniels 21.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): Shepard's moving pictures 9 pleased good houses with two performances. Edeall-Winthrop Stock co. 13-18. Weil's Band 20.

MURFREESBORO.—CITIZENS' OPERA HOUSE (H. F. Willard, mgr.): Barlow and Wilson's Minstrels 7; good co. and business.

TEXAS.

HOUSTON.—THEATRE (M. C. Michael, mgr.): Joseph De Grasse in Richelieu 6; poor attendance. Buster Brown, with Master Gabriel, 7, 8; excellent satisfaction to capacity. The College Widow 9; date canceled account quarantine. Eleanor Robson 10; excellent; packed house. Al. G. Field's Minstrels 11 pleased large houses. Shepard's moving pictures 13. Sowing the Wind 14, 15. Princess Bonnie 16. Little Outcast 17. Human Hearts 18. The County Chairman 20, 21. Babes in Toyland 22, 23. The Virginia Coachman 23, 24. Woodland 24, matinee only.

DALLAS.—OPERA HOUSE (George Anzy, mgr.): Hoity Toity 6, 7 delighted large audiences. Louis James in Ingomar, Richelieu, and Virginius 8, 9 to packed houses; co. best ever seen here. County Chairman 10, 11 played to S. R. O. Du Barry 13, 14. The College Widow 15, 16. Ramona 17.——ITEM: Manager Anzy says receipts for week were unprecedented, owing to State Fair, which closed a two weeks' run 12.

GALVESTON.—GRAND (Fred G. Weis, mgr.): Buster Brown 9; good house; pleased. Eleanor Robson in Merely Mary Ann 11; large audience; delighted. Al. G. Field's Minstrels 12, 13; good business; fine performance throughout. Shepard's moving pictures 14, 15. Sowing the Wind 16. A Little Outcast 19.——ITEM: The College Widow, booked for 10, failed to appear owing to quarantine.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, mgrs.): Kersands' Minstrels 7 failed to please a topheavy house. The Jeffersons in The Rivals 8; large audience; fairly pleased. The County Chairman 9; crowded house; delighted. Hoity Toity 13. Louis James 14. As Told in the Hills 16. Woodland 17. Josh Perkins 18.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Al. G. Field's Greater Minstrels, matinee and night, 6 to S. R. O.; pleasing. Louis James in Richelieu returned 7 to well filled house; pleased. Hoity Toity 8; fair house; pleased. Du Barry 10, 11, by William Jossey; balanced co.; pleased fair business.

COMANCHE.—OPERA HOUSE (Smith and Harris, mgrs.): Hooligan in New York 7 pleased full house. Lady Minstrels 10 (local); S. R. O. Chicago Glee Club 13. Joseph De Grasse 23. Albert Taylor Stock co. 24, 25. Rip Van Winkle (under canvas) 11; fair co.; good business.

PALESTINE.—TEMPLE OPERA HOUSE (W. R. Swift, lessee and mgr.): Joseph De Grasse in Richelieu 11 to fair house; performance good. Fra Diavolo 16. Gertrude Ewing co. week of 27. Donnelly and Hatfield's Minstrels Dec. 6. Little Outcast 7.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Over Niagara Falls 6; fair audience. Al. G. Field 9; big business; excellent. Dave Nowlin, a local boy, appeared to excellent advantage. Buster Brown 10, 11; big business to three performances; excellent.

SHERMAN.—OPERA HOUSE (M. Sarasan, mgr.): Elks' Minstrels 6, 7 (benefit building fund; good business. Hoity Toity 9; attendance marred by weather; performance highly pleasing. Louis James in Virginius 10; S. R. O.; support and performance excellent.

MARSHALL.—OPERA HOUSE (James Drake, lessee and mgr.): The Jeffersons in The Rivals 6 to large business; co. good. When Johnny Comes Marching Home 7; good business; fair performance. Hoity Toity 11; good business and co.

TYLER.—GRAND (A. Hicks, mgr.): Hoity Toity 10 to S. R. O.; handsome costumes; Tom Moore with his coon songs made a big hit. Joseph De Grasse in Richelieu 13. Fra Diavolo 15. Buster Brown, with Master Gabriel, 18.

SAN ANTONIO.—GRAND (Sidney H. Weis, mgr.): Eleanor Robson in Merely Mary Ann 9; pleasing, to S. R. O. Al. G. Field's Minstrels 10; good show and house. The College Widow 11, 12 to S. R. O. both performances; satisfactory.

ORANGE.—OPERA HOUSE (Mort L. Bixler, mgr.): Shepard's moving pictures 11; two good houses. A Little Outcast 13 pleased good sized audience. Fabio Romani 14. Human Hearts 15. A Trip to Egypt 25.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): Louis James in Virginius 11; excellent performance. County Chairman 13; large and enthusiastic audience. Romona 14. Joseph De Grasse in Richelieu 17.

TERRELL.—CHILDRESS OPERA HOUSE (B. M. Childress, mgr.): When Johnny Comes Marching Home 6; good co.; poor house. Frank Rich Stock co. 13-18.

PARIS.—PETERSON (R. P. Meehan, mgr.): Rich Stock co. week 6 in Charlie's Wife, A Jay in New York, Under the Magnolia, Jack o' Diamonds, A Wife's Peril, East Lynne. Virginia Calhoun 17.

CORSICANA.—MERCHANTS OPERA HOUSE (James M. Drake, mgr.): Al. G. Field's Minstrels 7 to S. R. O.; splendid. Opie Read lecture 9; fair house. Buster Brown 15.

TAYLOR.—OPERA HOUSE (F. E. Carredine, mgr.): May Stewart in The Hunchback 6; excellent co.; fair business. Shepard's moving pictures 7 pleased. The Boston Ideal Dramatic co. 16.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Gertrude Ewing co. 13-18. Holy City 24. Charles B. Hanford 25. Donnelly and Hatfield's Minstrels 28.

NACOGDOCHES.—OPERA HOUSE (Morgan and Son, mgrs.): Joseph De Grasse in Richelieu 8; good co.; well pleased house. Cosmopolitan Concert co. 11; very fine, to appreciative audience.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): Albert Taylor co. 6 to fair business; rain.

BRENHAM.—GRAND (Alex. Simon, mgr.): Moving pictures 8 pleased small house. Little Outcast 11 to fair house. Trip to Egypt 20.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Gertrude Ewing 6-10 played to crowded houses nightly.

CLEBURNE.—BROWN'S OPERA HOUSE (J. C. Brown, mgr.): Du Barry 8; good co.; poor business; raining.

UTAH.

PARK CITY.—DEWEY (F. J. McLaughlin, mgr.): Wolfe Stock co. week of 13. A Jolly American Tramp 21. Marriage of Kitty 24. Yon Yonson 28.

VERMONT.

BENNINGTON.—LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.): Brennan Stock co. Oct. 30-4; poor co.; fair business. On the Bridge at Midnight 13.——OPERA HOUSE (C. A. Wood and Co., mgrs.): Sunny South 15. James O'Neill in Monte Cristo 21.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Clyde Hilton, treas.): The Serio-Comic Governess 13; fair; business poor. Checkers 16. Along the Kennebec 18. Allen Doone in Kerry Gow 20. Maude Hillman co. 21-25.

BELLOWS FALLS.—OPERA HOUSE (J. E. Brosnahan, mgr.): Dora Thorne 10 to small business; best seen here for a long time. Buster Brown 16 pleased good business. The Middleman 18 (High School); excellent; good business.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, mgrs.): Sunny South 13. Arrival of Kitty 15, and East Lynne 16 to good houses. Tracy the Outlaw 22. James O'Neill in Monte Cristo 29.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Buster Brown 11; excellent attraction; fair business.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Dora Thorne 11; fair business; good co. Buster Brown 18.

BARRE.—HALE'S THEATRE (W. W. Lowell, mgr.): Kerry Gow 22. Manhattan Stock 27-Dec. 2.

VIRGINIA.

NORFOLK.—ACADEMY (Otto Wells, mgr.): When We Were Twenty-one 9; good co. to fair business. Lewis Morrison in Faust 10; good business and co. Sophie Brandt in A Madcap Princess 11; good, to fair business. Carlotta Vandeville co. 14-16; good, to excellent business. Paul Gilmore in Captain Debonnaire 17, 18. A Message from Mars 20.——GRANBY (L. Joe Le Faucher, mgr.): Billy Clifford in A Jolly Baron 13-18; good co.; fair performance. The Fortune Teller 20-25.

RICHMOND.—ACADEMY (Charles I. McKee, mgr.): Lewis Morrison 9 to good business; co. very poor. Pauline Hall Opera co. 10, 11, presenting Dorcas to fine business; co. good. Carlotta and her vaudeville co. 13 to small house. A Madcap Princess 14; co. and business good. Paul Gilmore 15, 16. A Message from Mars 17, 18.——BIJOU (Charles I. McKee, mgr.): West and Vokes 13-18 in A Pair of Pinks to big business; co. very good. The Four Mortons 20-25 in Breaking Into Society.

STAUNTON.—BEVERLEY (Barkman and Shultz, mgrs.): Miss Bob White 1; large and enthusiastic audience. Shepard's pictures 6; poor business; good performance. Paul Gilmore in Captain Debonnaire 11 to good house; magnificent production; Mr. Gilmore received several curtain calls. Mabel Paige in Cozy Corners 13; fair business and performance. A Message from Mars 15. The Fortune Teller 17. Otis Skinner 18. A Pair of Pinks 21.

HARRISBURG.—ASSEMBLY HALL (W. A. Braithwaite, mgr.): Humpty Dumpty 8; fair co. to fair house. Mabel Paige in At Cozy Corners 15. Unwritten Law 24.——ITEMS: Humpty Dumpty reports good business, but has no paper ahead on account of printers' strike.—Echoes from Broadway closed; were to have played here 23.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): Pauline Hall in Dorcas 9; small house; well pleased. Elks' Minstrels 10; large house; satisfied. National Stock co. opened for week 13 in The Queen of Hearts to a large audience.

ROANOKE.—ACADEMY (Harry Bernstein, mgr.): Paul Gilmore in Captain Debonnaire 13; excellent, to good business. Billy Clifford in The Jolly Baron 21. Weil's Band 23.

WINCHESTER.—AUDITORIUM (H. L. Wood, mgr.): Humpty Dumpty 10; fair co.; good business. The Fortune Teller 15.

COVINGTON.—MASONIC THEATRE (C. A. Cover, mgr.): A Message from Mars 14; excellent; pleased fair audience.

WASHINGTON.

SPOKANE.—THEATRE (Joseph Petrich, mgr.): Adelaide Herrmann 5, 6; good, to small business. The Parisian Belles 7, 8; burlesque order and not up to the average; light business. York State Folks 9, 10; poor, to small attendance. Why Women Sin 11; good performance; fair business.——AUDITORIUM (Harry C. Hayward, mgr.): Jessie Shirley co. 6-11 in The Unwritten Law; well presented to crowded houses.

COLFAX.—RIDGEWAY THEATRE (Lennox and Larkins, mgrs.): York State Folks 6 pleased a large house; co. good. Williams Juvenile Opera co., headed by Babe Mason and Rose Henry, played to capacity 8-10. Plays: Tips, Gee Whiz, The Gypsy Girl. Mr. and Mrs. W. A. Simpson presents Babes in the Woods, with local talent, 13. Red Riding Hood 14. Bernice Howard in Why Women Sin 15. Missouri Girl 20. Ibsen's Ghosts 29.

TACOMA.—THEATRE (Cal Heilig, mgr.): Georgia Minstrels 5, matinee and night. Peggy from Paris 6, 7. When Knighthood Was in Flower 8. Arizona 9, 10.——SAVOY (Charles W. York, mgr.): Parisian Belles 9-11.——STAR (Dean B. Worley, mgr.): Northern Lights 5, matinee and night. My Lady Nell Monday and all week.——GRAND, CRYSTAL, and ORPHEUM: Good vaudeville all week.

EVERETT.—THEATRE (Harry R. Willis, mgr.): Alice Johnson in The Marriage of Kitty 4; good co.; fair house. Why Women Sin 5; fair co. and house. Roselle Knott in When Knighthood Was in Flower 7; good co. and house.——CENTRAL (Harry R. Willis, mgr.): D'Urbano's Italian Band 2 (return engagement).

BELLINGHAM.—BECK'S THEATRE (A. C. Senker, mgr.): Roselle Knott in When Knighthood Was in Flower 6; good business; fine performance. The Sultan of Sulu 8; good business and performance. Peggy from Paris 11. Arizona 14.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Why Women Sin 7; fair co.; poor business. Sultan of Sulu 13. Peggy from Paris 17. Arizona 21. Missouri Girl 24. Human Slaves 28.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Edwin Young Stock co. week of 6 (except 9); poor co. to very poor business. Plays: In the Heart of the Sierras, Indiana Folks, The Little Detective, Life in New York, and The Hidden Hand. Paul Gilmore in Captain Debonnaire 9; excellent co. to good business. Isle of Bong Bong 14. U. T. C. 15. Hartigan co. 16-18. The Jeffersons in The Rivals 20. Little Duchess opera 22. Weil's Band 27. The Unwritten Law 28.

WHEELING.—COURT THEATRE (R. B. Fransheim, mgr.): Message from Mars 11, with a capable co. drew good business. Richard Carle 17. Dockstader's Minstrels 18. Weber All-Star co. 20. Viola Allen 21. Blanche Walsh 28. Creston Clarke 30.——GRAND (Charles A. Feinler, mgr.): The Beauty Doctor 9-11; standing room at a premium. Two Little Waifs 12-14; good business. Over Niagara Falls 16-18. Paris by Night 20-22. House of Mystery 23-25. Irene Myers co. 27-Dec. 2.

PARKERSBURG.—CAMDEN (L. M. Lucha, mgr.): The Fortune Teller 10 took well; good house. Miss Bob White 14 pleased large house. Lew Dockstader's Minstrels 17. Richard Carle in The Mayor of Tokio 20. Parsifal 27. The Gentleman Burglar 30.——AUDITORIUM (W. E. Kemery, mgr.): Kirk Brown 13-18; excellent co. and business. Plays first half week: By Right of Sword, Shannon of the Sixth, and Lost in London. The Klark-Urban co. 20-25. Rosabelle Leslie 27-Dec. 2.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Trip to Egypt 2 pleased fair business. Rudolph and Adolph 4; good show and business. Klark-Urban Stock co. week 6 open to S. R. O.; good business throughout week. Two Little Waifs 17. The Mummy and Humming Bird 20. Hearts of Ireland 30.

FAIRMONT.—GRAND (R. F. Hartley, mgr.): The Beauty Doctor 8 enjoyed by good house. A Message from Mars 10; splendid to good house. The Four Huntings 16. Stetson's Uncle Tom's Cabin 17. A Royal Slave 18.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe, mgr.): Billy Clifford in A Jolly Baron 22. West and Vokes 23. Robin Hood 28. The Unwritten Law 30.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): Klark-Urban co. 13-18; co. fair; good business. A Royal Slave 21. Stetson's U. T. C. 22. Vogel's Minstrels 24.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): San Toy 8 to fair house; splendid production; audience pleased. Local Y. M. C. A. lecture course. Rosati's Italian Band 10; a packed house; splendid. Uncle Si Hankins 14; small house. Mildred Holland 15. When Women Love 18. Second on the Y. M. C. A. lecture course. Senator Dolliver 24. Musical department of the women's club will present Alice in Wonderland the 25.——ITEM: The new Opera House has been named Henry Boyle Theatre, after one of the principal stockholders. The work on the building is progressing finely.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): When Women Love 12 to big business; pleased. At Piney Ridge 13 to good business; audience pleased. The Land of Nod 19.——BIJOU FAMILY THEATRE (F. J. O'Brien, mgr.): Vaudeville daily to big business. Kelley and Adams, F. B. and Grace C. Purbeo, Will King, Vantella and Nina, Holmes and Dean, George B. Hast, and Charles and Winnie Bourougha 13-18.

JANESVILLE.—MYERS' GRAND (Peter L. Myers, mgr.): Sky Farm 7 to fair house. San Toy 11; two good performances; George E. Mack as Si and Florence Smith in title-role were good; business good. My Wife's Family 13; satisfactory performance; business light. The Girl and the Bandit 14. Uncle Si Hankins 18. Britt-Nelson fight pictures 20, 21. Why Girls Leave Home 23. Shooting the Chutes 25.

LA CROSSE.—THEATRE (Gage and Wohlhuter, mgrs.): Daniel Sully in Our Pastor 7 pleased fair house. The Crossing 8 deserved larger audience. Grace Van Studdiford in Lady Teazle 11 drew large house. The Show Girl 12; good business. The Triumph of Betty 18. The Grafters 19. The Bishop's Carriage 22. Holy City 28.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): San Toy 12; splendid; capacity audience delighted; receipts $650. Mildred Holland 13 in The Triumph of an Empress; fine co.; delighted moderate business. The Hoosier Girl 17. Holden Brothers 19. Faust co. 20. An Aristocratic Tramp 24. Himmelein Stock co. week 26-31.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): San Toy 9 drew a good house and was well received. The Show Girl 14 pleased a fair house. The Girl and the Bandit 15 deserved better business; good co. Modjeska 16. Porter J. White's Faust 18. Lady Teazel 20. The Woman in the Case 25.

PORTAGE.—OPERA HOUSE (A. H. Carpenter, mgr.): Porter J. White in Faust 14 to good house well pleased. Lecture Course 15. Ellsworth Presentation of Passion Play 17. Britt-Nelson moving picture Fight 22. The Aristocratic Tramp 23. Shooting the Chutes 30.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): San Toy 7 to capacity; satisfaction. Rosati's Royal Band 11. White Stock co. 12, 13 in Secret Dispatch and Golden Giant Mine to S. R. O. Mildred Holland in Triumph of an Empress 14 to large and appreciative audience.

ANTIGO.—OPERA HOUSE (Max Hoffman, mgr.): Winninger Brothers week 6 in Cloverdale Farm, Secret Service, The Darkest Hour, Lights and Shadows of a Great City, The Village Counterfeiters, and Simple Simon; good co. and business.

NEENAH.—THEATRE (William C. Wing, mgr.): The Hoosier Girl 11; fair performance and house. Mildred Holland in The Triumph of an Empress 17. When Women Love 24. Winninger Brothers 27 for one week. Howe's moving pictures Dec. 4.

OSHKOSH.—GRAND (J. E. Williams, mgr.): Rose Melville in Sis Hopkins 8; house crowded and pleased. Rosati's Italian Band 9; good house. Faust 12; house crowded matinee and night. The Triumph of an Empress 16. Modjeska 18.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): Ben Hendricks in Ole Olson 12. Down by the Sea 17. The Woman in the Case 20. In the Bishop's Carriage 21. Madame Helene Modjeska 25.

ASHLAND.—GRAND (W. T. Seeger, mgr.): Ben Hendricks in Ole Olson 10 to a crowded house; good satisfaction. Down by the Sea 14. The Woman in the Case 16.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): The White Stock co. 4-11 to fine business. The Hoosier Girl 12, matinee and evening, to capacity. Mildred Holland co. 18, 19.

BELOIT.—OPERA HOUSE (R. H. Wilson, mgr.): San Toy pleased a big house 11. At Piney Ridge 16. Uncle Si Hankins 18.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Stahl and Fuller, lessees and mgrs.): Sweet Clover 7; good production and business. Wyoming 9; very poor; business good. The Kilties' Band 14. Carleton Opera co. in When Johnny Comes Marching Home 24. 'Way Down East 25.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Lyceum Concert 11; excellent, to big business. Wyoming 8 failed to appear.

CANADA.

CHATHAM, ONT.—GRAND (F. H. Brisco, mgr.): The Stoddart Stock co. week 6-11; fair business. Presenting Senator's Daughter, The Christian, Dr. Jekyll and Mr. Hyde, Woman Against Woman, East Lynne, and Ten Nights in a Bar Room. Rose Coghlan in The Duke of Killicrankie 15. Guy Brothers' Minstrels 17. Slaves of the Mine 25.

LONDON, ONT.—GRAND (John E. Turton, mgr.): David Higgins in His Last Dollar 9; good performance and business. Rose Coghlan in The Duke of Killicrankie 11; two performances to only fair business; deserved better. The Yankee Consul 16. Slaves of the Mine 17, 18. The Crossing 20.

KINGSTON, ONT.—GRAND (D. P. Branigan, mgr.): The Bell Boy 10; fair co.; good house. The Sign of the Four 11; good to crowded house. Reuben Fox in The Yankee Consul 14; well received; S. R. O. Young's Bijou Comedy co. 16-18. The Crossing 23. The Eye Witness 29.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): The Yankee Consul 13 to capacity; good performance. John Blair in The Crossing 24, 25.——GRAND (R. J. Birdwhistle, mgr.): Merritt and Pritchard's biograph co. and vaudeville week 13 pleased good houses.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Stoddart Stock co. 13-18 in Woman Against Woman, The Christian, Ten Nights in a Bar Room, Dr. Jekyll and Mr. Hyde, East Lynne, and A Friend in Need to very good business.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. S. Harkins (return) 20-25.——YORK (R. J. Armstrong, mgr.): Wrestling, Sweeney vs. Schnable, 14. Professor Anderson, wizard, 15. Christian Science lecture 16. Stetson's U. T. C. 17, 18.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Adelaide Thurston 6-8. The Triumph of Betty (Firemen's Benefit, local) 9, 10. The Hottest Coon in Dixie 11; topheavy house. Florence Roberts 13-16. The Tenderfoot 20-22.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Gorton's Minstrels 6 canceled. Professor Crocker's educated horses 9-11; entertaining, to good business. Slaves of the Mine 13; good, to fair business. Empire Stock co. 20-25.

HALIFAX, N. S.—ACADEMY (J. D. Medcalfe, mgr.): Pollard's Juvenile Opera co. 13 in Belle of New York; nothing like them since days of Little Corinne; large audience.

BARRIE, ONT.—GRAND (John Powell, mgr.): Sign of the Four 6; good co. to fair business. Marks Brothers opened 13 to good business; fair co. Boynton co. (lecture course) 20.

ST. THOMAS, ONT.—GRAND (D. McIntyre, mgr.): Rose Coghlan in The Duke of Killicrankie 14. Slaves of the Mine 16.

PETROLIA, ONT.—VICTORIA (Dunlop and Hutchcroft, mgrs.): Guy Brothers' Minstrels 9; good house.

STRATFORD, ONT.—ALBERT THEATRE (Albert Brandenberger, sole prop. and mgr.): Boyton Concert co. 22. Scottish concert 23.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): Slaves of the Mine 14; fair performance; light business.

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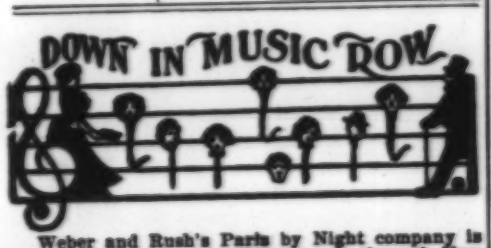
Weber and Rush's Paris by Night company is now playing a few one-night stands through New York and Ohio. The two songs in the production which stand out prominently are "In Sweet Loveland" and "Little Girl, You'll Do." The company leaves a trail of orders behind for these numbers, of which Joseph W. Stern and Company get the benefit.

Cal Stewart has been using Keith and Kemble's up-to-date Rube song, "Hey, Mister Joshua!" for some time, and writes the publisher that it is a success with him and that he will continue its use indefinitely.

Another good act, the Avon Comedy Four, Will Lester, manager, has been featuring "Hey, Mister Joshua!" for some time with all the necessary paraphernalia, and report it one of the best songs ever introduced by them. Published by Walter Jacobs, Boston.

Madeline Livingston, now appearing in vaudeville, is using Kendis and Paley's novelty coon song, "Sympathy." This song is published by Jerome H. Remick and Company.

Ernest Hogan did not get very far with his new company before he telegraphed in for two of his "good old standbys"—"Shame on You" and "Dem Lovin' Words Sound Mighty Good to Me." The latter is by Cole and Johnson.

Luke Pulley, now with A Romance of Coon Hollow, writes Walter Jacobs, the Boston publisher, that "By the Watermelon Vine" is still successful with him; also that he has introduced Allen's latest, "My Dusky Rose."

The James T. Powers Quartette, which is scoring in vaudeville, headed by Mr. Powers himself, were the first ones to take up "Little Girl, You'll Do," since it is no longer restricted. This song is by Burt and Solman.

Ford and Dot West have been using Walter Jacobs' (Boston) coon song, "On You' Way," for five or six weeks and write him that it will remain in their repertoire for some time to come. They have featured "By the Watermelon Vine" steadily.

William Cahill, the author of "I Want to Be a Soldier" and other popular numbers, usually writes his own songs and sings them himself. In looking over some numbers in Stern's professional rooms recently he appeared to run across a new song by A. Baldwin Sloane which struck his fancy, so he is making it the feature of his act. The title is "Dear Island."

The substantial ballad success, "Pal of Mine," by Costello and Nathan, and published by Leo Feist, continues to win many friends among the singers of high-class ballads.

The Ernest Music Publishing Company of San Francisco announce a new ballad by Wadsworth Rea Bradstreet. They claim this song is very popular in the West and that many well-known singers are using it successfully.

Ben M. Jerome, who has been extremely successful with his productions in Chicago for the past two years, is now located in the city and will in all probability produce one of his musical comedies in New York. The Isle of Spice, The Royal Chef and The Yankee Regent, for which Mr. Jerome is musically responsible, are all very popular.

Verne Armstrong's clever song, "I Could Learn to Love You If You'd Let Me Try," has started out with a rush as an assured success. This song has been placed with a number of well-known productions and the press in general speak very highly of it.

C. L. Partee's catalogue, including "Just a Picture of You," "Lights of Home," "My Sunburnt Lily" and "They All Spoke Well of You," is very popular. Jesse Mae Hall, the "doll comedienne," is using "My Sunburnt Lily" in her starring tour in The Street Singer with much success. She is assisted in this song by six pretty girls. The number was arranged by Professor Rivers.

L. J. Scovell, music publisher, of Milwaukee, is pleased with the success of the new sea song, entitled "King of the Waves," which is being used by well-known bass and baritone singers everywhere.

In the past few years millions of dollars have been expended in fitting up parlors where slot machines are exhibited. The handsomest place of this kind in the world has recently been established at Buffalo, N. Y., at 473 Main Street, and is in charge of M. Mark. Mr. Mark recently visited New York to secure additional exhibits. He has also installed a sheet-music department, which has proved phenomenally successful, thousands of copies being sold daily. Mr. Mark was the guest of F. E. Belcher during his stay here.

McDonald and De Castro, now in stock, have a specialty written around the "Peter Piper" song. They are also singing Arthur Lamb's latest ballad, "In the Golden Autumn Time, My Sweet Elaine," the music of which is by the composer of "Harvest Moon." The Spooner Sisters and William Moore, of Al. G. Field's Minstrels, are other well-known acts featuring this song.

Jerome H. Remick is not only a "picker" of winning musical compositions but he is also good when it comes to "picking" thoroughbred horses. Among the entries at the Horse Show was Mr. Remick's saddle horse "Headlight," a handsome animal and a typical specimen of the Kentucky thoroughbred, having won the first prize at the Georgetown (Ky.) Horse Show not long ago. He was recently purchased from W. A. McGibbon of Lexington, Ky., by Mr. Remick, who owns many thoroughbreds and is especially fond of "Headlight." "Headlight" was awarded a red ribbon. Mr. Remick wired instructions from Detroit to his agent in New York to attend the Horse Show and purchase another thoroughbred as nearly like "Headlight" as possible. He will probably name the new horse "Silver Heels," after his newest instrumental hit.

Lenox and Sutton's new song, "I'm Trying to Find a Sweetheart," is meeting with much success in the hands of Adele Ritchie, who is featuring it in vaudeville.

The Vincent Bryan Music Company's publications are all very popular. The "Football" song, which is meeting with so much success in the hands of Montgomery and Stone in the Wizard of Oz, is in great demand, while the novelty song entitled "What's the Use of Knocking?" has been taken up by the principal headliners in vaudeville and promises to be a success. "G. O. P." is also being used extensively, while the march song, "Goodby, Maggie May," and the new waltz song by Vincent Bryan and George Evans are popular favorites everywhere.

Bailey and Austin, with the assistance of their vaudeville "troupe," are featuring "By the Watermelon Vine" and scoring a big success.

The well-known ballads, "Would You Care," "Fly Away, Birdie, to Heaven," "I'm Trying so Hard to Forget You," "Sister," "Why Don't They Play with Me?" "Farewell, Sweetheart May," "It Makes Me Think of Home, Sweet Home," "The Rag Bag Man," "The Tale of a Stroll," "'Cause I Like You" and "Larry" are now being sung by James Aldrich Libbey, Madame Slapoffski, Francklyn Wallace, Della Donald, Allen May, Cheridah Simpson, Marie Hanley, May E. Lester, Hattie Sims McCarthy, Arthur P. Jackson, Pauline Hall, Marie Jansen, Madeline Burdett, Belle Belmont, Laura Millard, Lillian Waltone, George W. Jenkins, Clara Wieland, Nellie Hanley, Charlotte Ravenscroft, Maybelle Adams, Eleanor Falke, Aurie Dagwell, Werden and Gladdish, Marie Welch, Byron G. Harlan, Ada Jones, Bert Gagnon, Edith Bellaire, Wallace and Warfel, Agnes Bayliss, Maud Williams, Rosemary Golze, Ruth Beecher, Joseph E. Howard, Katie Barry, and Billy Van.

Kathryn Trayer, of Libbey and Trayer, who are continually playing in and around New York, to whom all kinds of songs are submitted from day to day, has selected Joseph Howard's "Central, Give Me Back My Dime," as one of the features of her repertoire.

Mr. and Mrs. Mark Murphy are making a feature of an Irish song entitled "Larry" over the Poli circuit and are receiving very favorable notices fom the press in each town in which they appear.

"The slides for 'Baby Blue' are very beautiful. We used the song last evening and made such a big hit that we will continue to use it the rest of the season," writes R. J. Farr, musical director of the Brinton company, to the publishers, C. C. Pillsbury Company, Minneapolis, Minn. They are in receipt of commendatory letters daily on the songs "On a Holiday," the Summer song, and "Old Day Dreams," McCarthy and Klein's ballad, while singers of Indian songs are shelving their old numbers and are using the Indian serenade, "Osceola."

Among the leading lights of the vaudeville profession who are singing the ballad hit, "Take Me to Your Heart Again," are Werden and Gladdish, Cheridah Simpson, Winona Winter, Phyllis Allen, Avon Comedy Four, Louise Dresser, and Lydia Barry.

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William Davis, who for many years has been playing with dramatic organizations of America, and was for five years principal character actor with stock cos., has gone in for vaudeville. Edmund Day is responsible for Mr. Davis' sketch, which is said to be clean, witty, lively and well written. The act will be known as William Davis and Co. All time up to February is booked and the balance of the season is filling satisfactorily.

Fields and Wolley, two German comedians, are now on the Poli circuit, and are reported to be meeting with great success.

Mrs. A. Frank Jones, wife of the energetic representative of Percy G. Williams, is happily recovering from a very severe illness. Her life was despaired of, but careful nursing and the best medical attention have resulted in her cure. Mr. Jones has hundreds of friends in the profession who will be glad to hear of Mrs. Jones' recovery.

Mort H. Singer, formerly manager of the Dewey, Indianapolis, has removed to Chicago to accept a position at the La Salle Theatre. W. A. Singer is now in charge of the Dewey.

Jane Courthope and Charles Forrester, who have been most successful on the Keith circuit this season, have a fine list of dates booked in the best houses. They will continue to feature Fisherman's Luck, which is one of the best sketches they have ever had.

May Evans, the well-known whistler, is now a member of the Navajo Girls, and her specialty is a feature of the act.

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